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THE GARDEN, THE CAGE, THE UNIVERSAL SOLUTION: A TYPOLOGY IN CANADIAN FICTION

by

© FRANCIS M. MACRI

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ABSTRACT

Critics have traditionally approached Canadian fiction from the vantage point of the relationship between setting and theme. There are other, perhaps more significant, relationships yielding additional information about the dynamics of this fiction. One such is the connection between subject matter (literary tradition and social perspective) and object (theme and formal expression). The two together create the substance of structure which, when formed, submits to its own internal imperatives. This thesis will examine how structure obeys its own directive, and how it can form a typology of works.

This typology has been entitled, The Garden, The Cage, The Universal Solution. Each separate part of the title corresponds to a structural function as well as a thematic concept. The first two designations project general segments of literary tradition. But when put into play with the third, a dialectical reaction develops in place of mere opposition. A process of thesis, antithesis and synthesis can be clearly observed. Such a process is the impetus for the creation of structure. This structure is created over and over in selected works of fiction by different authors both English and French. Taken together, these works form a typology, a pursuit of narrative dialectics that transcends mere linguistic and stylistic differences.

The three dynamic elements of this typology have been further defined as being prototype, antitype and metatype (garden, cage and

universal solution respectively). This terminology conceptualizes the process of synthesis, and will explain the moving relationships between structure and theme, both intratextually and intertextually. The procedural method, from text to text, attempts to validate the existence of a typology by theoretical argument and critical analysis. It will be concluded that the three characteristics of the typology are not superficially analagous to Hegelian dialectics but truly a self-regulating, self-transforming unified act of structuration.

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CHAPTER ONE

GARDEN, CAGE, UNIVERSAL SOLUTION

Introduction:

I propose a study of selected writers of Canadian fiction that will demonstrate a typological relationship in their work as formulated by specific structural elements of narrative. These elements can be reduced to a simple terminology: garden, cage, universal solution.[1] The terminology is simple because it immediately evokes certain historical connections in literary tradition, and semantically it projects meanings that are clear. The three terms also possess the additional great advantage of forming an unmistakeable paradigm or syntaxis; that is, they reflect a logical dialectics.

The typology formed around the concept of this paradigm is deceptively simple: it appears to represent an uncomplicated relationship between literary text and literary theme. That is, the terms garden, cage and universal solution appear to project thematic content more than anything else. The truth is much more complicated. The typological relationship to be established in this study is not a thematic adumbration. Garden, cage and universal solution throw into relief a structural relationship, a typology of narrative. They represent the dynamics of the combination of form with content as the issue of a selection of particular narrative motifs from literary tradition. The matter of meaning, of course, cannot be left out of the identification of this typology.

The pages following in this chapter will examine the historical roots of the key concept of garden, its uses through time and its meanings acquired by accretion. They will also elaborate the relationship of cage and universal solution in what I have called a natural dialectic. Finally, there will be an explanation of certain methodological procedures and theoretical concepts applied in ensuing chapters, with an illustration of their appropriateness in typological research.

Pastoralism: the Garden and Cage

It would be redundant to pursue the definition and application of the garden concept and its development in literature by way of an examination of primary texts, thereby doing again what has already been done extensively by other scholars. The most important of these are: Ernst Robert Curtius; Mircea Eliade; William Empson; A. Bartlett Giamatti; Harry Levin; Arthur Lovejoy and George Boas; Leo Marx; Erwin Panofsky; Renato Poggioli; and Stanley Stewart.[2] Thus, in characterizing the general qualities of the garden and its connotations, no mention of specific sources will be made, for all revocate qualities which are now a matter of public memory.

For Western culture the archetypal garden topos is the Garden of Eden, which itself is pre-dated by images that are immemorial.[3] The characteristics of ease, security, beauty and abundance appear to be associated with the idea of the garden and its imagery from the very beginning. And closely linked, often inseparable, with the garden image (a spatial concept) is the notion of a beckoning era lost in time;

a "golden age" of life bountifully endowed by Nature, a state beyond everyday experience, "a (pseudo) historical place and a way of life, . . . man's earliest image of 'paradise lost'."[4] Most critics in the field point out a second important source for our cultural preoccupation with the image of the garden, namely the Classical genres, particularly in Greek and Latin pastoral poetry and prose.[5] Three basic forms of the garden topos (i.e., landscape as garden, as setpiece, as pastoral environment) have their literary prototypes in Greek literature, most notably in Theocritus and the garden of Alcinous in Bk. vii of the Odyssey.[6] Because the conventions of pastoral landscape could easily be adapted for the purposes of Christian moralism, the natural motifs became a ready source for compositions that needed garden settings either sacred or secular.[7] Most gardens in Classical literature, whether wild, domesticated or amorous, possess qualities engendering positive effects and ". . . a sense of satisfaction and completeness . . . of individual, personal harmony . . . [an] ideal of some kind of fulfillment in a landscape . . ."[8] The Romans, Virgil, Horace and Ovid, refine the poetic use of the imagery, especially the notion that there is a sympathetic union of inner and outer states of being. This poetic legacy is passed on, age by age, in Western culture.

In the Middle Ages, gardens serve varied purposes, the two most prominent being the moral/didactic and the landscape of love. Allegory is the vehicle most preferred by the former, but not at all disavowed by the latter. The most illustrous examples of the two tendencies are Dante and the Troubadours. It is significant that mediaeval writers exploit not just a series of topoi but their thematic possibilities as well. Thus, as "the pastoral implies a new ethos . . . [its] code prescribes few virtues but proscribes many vices . . ."; namely, all the evils and dissatisfactions arising out of everyday life in the everyday world of politics and commerce.[9] Such a rejectionist philosophy is exploited to many ends, sexual and sacred. The mark of such a philosophy, however, is not rejection as much as the evolution of a moral economy, an ideal of self-sufficiency. Pastoral communalism stems from the notion of plenty that informs the paradisiacal vision.[10] Nature is the great provider. There is an Earthly Paradise in *Purgatorio* xxvii, and the Troubadours use the garden as an image of a paradise of love (see also in the *Roman de la Rose*) which is really a garden of love where passion and ardour may or may not abate. Though economical considerations do not intrude upon the scene, there is never a thought of necessity other than that of love. The inclusion of love in the garden, it seems to me, completes the economy of self-sufficiency. The association of the earthly paradise with the secular garden of love evolves into poetic technique in the Renaissance (e.g. the bower of bliss).[11]

The garden, therefore, whether of paradise, of love or delight, represents a safe place, or salvation, where there is no want and no need. It represents the "triumph of the 'days' over the 'works'."[12] The inhabitant of such a place, shepherd, lover or poet, is one who prefers *otium* to *negotium*, the wanderer who has reached the place of rest, the seeker who has found home.[13] There is a perfect union between person and place; a union leading to either sensual fulfillment or moral restitution, or both. In addition to these more obvious characteristics, the tradition of pastoral has endowed garden and landscape imagery with significant thematic depth by fusing certain time/space concepts. The question as to what one does or achieves in the garden of contentment is answered in this concept of fusion:

> Man may linger in the pastoral dreamworld a short while or a whole lifetime. Pastoral poetry makes more poignant and real the dream it wishes to convey when the retreat is not a lasting but a passing experience, acting as a pause in the process of living, as a breathing spell from the fever and anguish of being. Then it fixes the pastoral moment, within the category of space as well as well as of time, as an interval to be chosen at both the proper hour and the right point.[14]

This fusion can be partially expressed in the notion of garden as oasis, temporary stopping place, or point of plenitude. (The concept of this pastoral fusion of time and space in the idea of proper moment and place figures dramatically in the definition of the universal solution.) Oases such as these appear in the *Aeneid*, the *Commedia*, *Orlando Furioso*, *Gerusalemme Liberata*, *Don Quixote* and *As You Like It*. Harry Levin insists strongly that the most important element of the fusion is the temporal. The spatial is more-or-less a static form emblemized by the *locus amoenus*, because the earthly paradise is prefigured by the Golden Age.[15] The use of the allegorical mode became the method for mediaeval poets to achieve a return to the garden state, the way to love, and Dante's perfect instrument for the integration of literary tradition.[16] The fused concept could simultaneously express a longing for return and a need for place.

The Arcadian vision, says Curtius, comes to us from Theocritus by way of Virgil.[17] Though transforming Sicily into Arcadia, Virgil did crystalize the concept of a place far away. The combination of distance with the idea of place seems perforce to generate an inseparably implicit notion of time long ago. Distance is not merely a spatial fact, it is a temporal analogy; and because of the actual time needed to span a great distance, it tends to become a temporal homology. The importance of the fusion of time and space must not be understated, for it marks the ineffaceable link between longing and looking: longing for the past, and looking for a place in the present. Eliade's observations on the mythology of eternal return and the interplay of "cosmos and history" become evident throughout the tradition of the garden, for the problems presented in the use of pastoral can be seen to be the problematics of time. Because the archetypal garden has gone to seed, at issue is how to cultivate something which is irretrievable in time and whether it can be re-located in a new time.

Within such a framework, Levin's contention that the temporal aspect is the dynamic component in garden or pastoral imagery seems to detract from the concept of fusion of time and space. It would be difficult to characterize a lost age as having dynamism. I would hold, for this reason, that time and space cannot be dissected in the image of the garden, nor that one quality can be given greater specific weight. The garden, and any other of its synonyms, is essentially a place, but one where time is essentially timelessness. Even as Levin views it, the Golden Age is not simply a temporal concept. He states that pastoralism is "an urban phenomenon";[18] and since pastoralism is the preferred mode for invoking the golden days gone by, it should become apparent that the concept of a Golden Age cannot escape a spatial definition. Because of the cause and effect linkage between pastoralism and urbanism, it should also become apparent that the garden image arises in a contradiction; that is, as a function of its opposite. Thus, if the pastoral poet seeks to escape from here to there and can only leave the present by way of the past, he must construe that past as a place and not merely as a temporal and intangible abode. Levin, of course, does not deny the fusion of time and space in the idea of the Golden Age, but supports the temporal as the superior aspect. By the Renaissance, the fenestration of the pastoral ideal had occurred, and the concept of the garden had undergone significant secularization. Even the Golden Age shifted in focus:

> When its locus shifted from the temporal to the spatial, it became an attainable goal and a challenge to the explorers. Heretofore the cult of the simple life, having nowhere else to look except toward the inscrutable past, had been an expression of chronological primitivism. Now it could be a manifestation of cultural primitivism, for better or for worse, insofar as it was brought face to face with genuine primitives.[19]

The New World, of course, was the point of focus. Notwithstanding the hermeneutical problems with Virgil's Fourth Eclogue and the meaning of "Novus ordo saeculorum", the idea of a rosy spot in a golden past was substantiated by the vision of a real place. This becomes particularly apparent in the pastoral usages of the 18th century.

Poggioli's contention is that pastoralism is a mode enfolding different kinds of pastoral. William Empson shares the same view. Nevertheless, Poggioli is more convincing and efficacious in his argumentation. Most convincing is his demonstration of the pastoral as a mode of discourse on art itself. That is, the pastoral used as a metatext on art; "and one could say that one of the main tasks of pastoral poetry is to portray either artist as man or man as artist."[20] Thus, the use of garden imagery to portray an ideal past in an ideal place becomes a commentary on itself. Such commentary is not an introversion but an involution of image and theme. Such an event becomes most significant for contemporary writing. It is part of this thesis that the use of pastoral by the writers in question stems from the traditional artistic pastoral as Poggioli identifies and defines it. Indeed, he characterizes the dialectic of garden and cage and its peculiar synthesis in much the same way as will be discussed in the following chapters. If the poet cannot retreat to the legendary Arcadia,[21] he will seek a reasonable facsimile, some version of a garden setting. Poggioli rightly points out that this is "pastoral strategy";[22] in other words, it is a structural necessity issuing from the mode itself. Therefore, that which is identified by commentators and critics is an enduring ideal whose formal expression lies in the devices and imagery of pastoral:

> The pastoral ideal seems to survive in varied metamorphoses, even in our mores, where the old-fashioned retreat to a farm or a villa is replaced by a flight to suburbia and the elegant bergeries of our ancestors become roadside outings, with their picnics or barbecues.[23]

The pastoral, in other words, has its own poetics as well as its own ideology.[24] Hence the evolution of image and theme rather than their disappearance. There is a concommittant preference for lyrical expression as best for the intricate relationship between image and meaning.[25] Metaphor proves to be its best medium; and as regards fiction, metaphor but particularly metonomy will provide the medium of highest pastoral expression.[26]

The discovery of the New World gave the Renaissance a greater impetus to develop the garden motif and its imagery.[27] Levin shows how a tradition was there to be exploited by Europeans in their encounter with Amerindians. The myth of the Golden Age, he maintains, provided a ready source for the descriptive voyages to the Americas.[28] Observations of native life in the semi-tropical Caribbean are a constant reference back to life in a golden time in a place uncorrupted by social vices.[29] Even the northern latitudes are not exempted from the use of pastoral topoi, as shown by Marc Lescarbot's chronicles of New France where the aborigines live the "life of the antique golden age, which the holy Apostles wanted to restore."[30] From Ronsard, through Sidney and Spencer, the topos of garden life in another time is developed by successive authors who inherit the Renaissance enthusiasm. Montaigne takes up the theme of confrontation between Europe and America as a classic encounter between civilisation and natural life, an apparently never ending debate between nature and nurture. Levin contends that Montaigne is a primary source for the developing modern tradition of primitivistic thought which becomes so prominent in the Romantic movement.[31]

It is Dante's allegorical dialectics, however, that in my view solidify the tradition for the Renaissance and pastoral for the centuries that follow. To say this is not to overstate the case, for though the post-Dante eras follow a secular and humanistic course, it is Dante's elaboration of the hell, purgatory and heaven relationship that vivifies the structure of conflict between time past, present and future. Dante's vision of the earthly paradise no doubt follows in the tradition; but the dramatic dialectics in his three-part Comedy are a demonstration of the basic internal and external opposition issuing from any confrontation between temporal ideals and spatial projections. Dante learns "that the way up is the way down; that to overcome sin the sinner must pass through and understand sin."[32] From the first canto Dante presents his drama in terms of physical landscape which illuminates the spiritual and the moral: dark woods, rising light, green fields. Though his intention is to integrate the city and the garden (Eden and the City of God[33]), he uses traditional motifs and images for this purpose. The way to understanding is through the darkness of sin (the gloom of ignorance) to the light of salvation (the illumination of knowledge). The way is marked by the opposition between the garden and the cage (the wasteland and the city of man). Even descending the rings of Hell, one moves through lush landscape to dry and arid desert. The journey back to God is also performed the same way, through landscapes that mirror one's predicament up to the garden of Eden (up the Mount of Purgatory), the spot that anticipates the earthly paradise.[34]

It is my intention to make a case for Dante's dialectical use of pastoral motifs, a use that is consistent with tradition and that permeates the tradition after him. It is not my contention that Dante is pursuing the problem of knowledge in the same way as the secular writers of later centuries. Dante is concerned with the problematics of Paradise, the reconciliation of Heaven and Earth; the 20th century is concerned with the problematics of perception, the reconciliation of innocence and experience. Nevertheless, the conflict between sin and grace is also the discovery of knowledge by a process of understanding. The exit from the Dark Wood and the entry into the light of Eden is a representation of man's regained praeternatural state.[35] Is Dante's poem, then, merely a reformulation of traditional salvation doctrine, or does it perceive the fundamental dialectical nature of the opposition between physical and spiritual life, between confinement by sin and liberation in knowledge? Giamatti reveals that Dante was well aware of the dialectical substance of his poetic vision. In the Monarchia, 111, xvi, he unveils a vision of man as median point between two opposites (body and soul) that cannot escape one for the other: man who must partake of two natures and whose twin goals are a happy life on his own (the earthly paradise) and a happy eternal life with God (the heavenly paradise).[36] In the first two books of the Commedia, Dante pursues the confrontation between the two natures, demonstrates the problems in their oppostion, and, in the last book, shows how man is not caught between garden and cage; rather man is ascendant and worthy of the heavenly paradise. He synthesizes in the third book what is analyzed by the first two. The dark landscape of the first book is clashed with the divine landscape in the second.[37] The dead forest (cage) is rivalled by the forest of life (garden). The pilgrim is he who can make his way through one to the other. In other words, the three books are a true formulation of a thesis, antithesis, and synthesis.

The Dark Wood is the confining life of sin the extension of which is Hell, and it is opposed by the ascent to the light at the top of Mount Purgatory. Sin is a cage of errors with no exit; Purgatory is natural life where one learns and profits from past mistakes, a point between two extremes where one is prepared for Eternity. The earthly paradise of the third book is a reflection of the final Paradise. The City of God is an image of the synthesis or solution to the problematics of paradise; but the garden image is the one that synthesizes time and space: "past and future of the race are concentrated and symbolised in the garden . . . Eden is the locus and symbol for . . . personal redemption."[38] Giamatti's point is that Dante's garden is an emblem of conduct for the Renaissance gardens after him. My point is that Dante has engaged in a problematic dialogue that does not lose the force of its dialectics in the secular tradition. He is concerned with defining the identity of man, just as others will be concerned with defining human nature and the individual.

Dante projects his synthesized vision through Eden and the City. The urban ideal will change in the centuries that follow and occupy the position of the Dark Wood. Even in the Renaissance, the beautiful enticing garden is often portrayed as a trap, a false or enchanted garden that victimizes the enchanted.[39] Nonetheless, the theme of love wedded to the garden motif produces the positive impact first developed by the pastoral. The Renaissance went further in the examination of the polarities of the pastoral, showing life to be an ambiguous and ironic state of existence where illusion and reality exchanged roles constantly. Shakespeare portrayed this best in The Tempest. Succeeding periods, however, deepened the investigation of life's antithetical quality, delving into problems of time and its conflicts with timelessness. Stanley Stewart analyzes the image of the enclosed garden as thematic and structural element in 17th century poetry (op. cit.). He shows how the enclosed garden space became the locus for meditation, primarily meditation on the antithesis of physical time and spiritual timelessness. Given the conflict, it was man's duty to use his time not at will but according to certain spiritual dictates. Stewart demonstrates this by revealing how solitude, meditation and the garden are always linked.[40]

Contemplation of the problem of time was focused on human limitation by contrasting the disruptiveness of daily life and strife with the necessity for peace and quietude. The pastoral tradition is not broken. The contrast of otium and negotium is carried beyond its superficialities and placed at the service of greater pursuit. Therefore, there is an increasing development or complication of the problematics of time and space. The garden and its keeper become emblematic of spiritual life and health. He who uses the auspices of the contemplative space to emerge as the gardener of the soul, not only imitates the Deity but achieves a resolution of mortal and immortal antithesis.[41]

The garden is clearly a regenerative space where temporal antitheses (represented in various allegorical and metaphorical ways) are either eliminated or resolved. Timelessness, however, is a paradoxical concept, conceived in terms of duration. It is my observation, texts notwithstanding, that timelessness is really a spatial notion; or at least is a notion that is resolved in terms of space. The paradox lies in the fact that the contemplative being seeks the garden space in order to come to terms with the problems of its temporal existence. Thus, it is this regenerative space that resolves the paradox; it is the place where time becomes timelessness once the point of regeneration is reached. Timelessness is man's only way of apprehending Eternity; and since he exists in time, he approaches Eternity by the agency of a timeless space, namely, the enclosed garden. Stewart reveals how 17th century poetry views this paradox through the idea of the Incarnation, the timeless brought into time, the spirit made flesh.[42] But in a more secular tradition, the paradox assumes the dimensions of the problems of the Ideal and the Real. Nevertheless, I still contend that the paradox is constantly reworked in the altering use of garden imagery and pastoral motifs. The paradox is erased in the synthesized solutions for the problematics of time. The dialectic pursues this end.

Renato Poggioli quite rightly maintains that the modern world dismantled "the conventional and traditional pastoral" through four trends: humanitarianism, materialism, scientism and realism.[43] He chose the word "destroyed" to describe the effect of modern life on the pastoral; however, in the sense of total elimination the word is ill-chosen. But this is not what he intends, as evidenced by the demonstration of how the pastoral has survived in various kinds. Each one of the four trends of modernity changed tradition and adapted it to other purposes. The very fact that the themes and motifs of pastoral continue to persist in literary tradition belies any idea of total elimination. That which Poggioli refers to is dismantled convention and re-worked tradition, and he illustrates this fact in his book. The modern pastoral is not at issue here, rather it is the modern use of pastoral tradition which seems to begin in the 18th century. Arcadia is no longer a distant vision of a longed-for place lost in time. The individual displaces pastoral society and is highlighted against the ugliness and injustice of the prevailing society. Ideas of utopia and social justice are brought forward out of the Renaissance and turned into ideology. Society is viewed as perverted and perverse. The simplicity of primitive man is used as the ideal to stimulate a notion of a renewed social contract. In literature, Rousseau occupies the central position in this expression of this new thinking: "Rousseau merged the pastoral vision with the theory of natural law"; society, therefore, should restore man's natural rights, rights that can be grasped by reason.[44] The pastoral vision, its themes and motifs, become a social philosophy. It reiterates the view of man as being in nature, and that which nature affords its other creatures should pass to man as well.

The Nature versus Nurture debate as refined in the 18th century solidifies the modern use of pastoral tradition. Thus it is not surprising that Voltaire should resolve the confrontation between primitive and civilized by placing his Candide in a garden the dimensions of which are physical, psychological, moral, social, political and economic; in other words, a garden where the individual confronts the social cage. Eldorados are dangerous golden ages, and the past lost in time cannot be concretized. The garden must exist in the present if Candide is to emerge regenerated by the conflict past/present, primitive/civilized. The vision of nature as healing agent is therefore never lost. The natural possesses the essential qualities for the reintegration of life otherwise fractured by social iniquities and inequities. The flight to the world of Nature is not a simple pastoral retreat; it is a necessary movement towards a positive pole away from a negative one. The dialectic of Nature/Nurture, primitive/civilized, past/present, there/here, ideal/real, individual/group is heightened by the elaboration of utopian notions of self-sufficiency, knowledge and understanding and moral fortitude. Nevertheless, it is these concepts which infuse Rousseau's use and re-focus of pastoral into the "pastoral of the self".[45] Rousseau also re-establishes the primacy of feeling in the relationship with Nature; more than a simple pathetic fallacy, he gives Nature and man an effusive and passionate connection. Consequently, the Romantics were able to identify Nature and human nature as two entwined and limitless possibilities.[46]

The pastoral idea, the idea of natural sanctuary and simplicity, carries by necessity the implications of all that it is not. That is, it owes its existence to a refusal of that which it is not; thus, if a peaceful place exists, it does so in contradistinction to a place of strife and absence of good will. Historically that place has been the urban landscape. The pastoral ideal opposes the states of order and disorder, harmony and disharmony, sufficiency and need, quiet and alarm. In the almost totally urban existence of the 20th century, the nostalgic reverberations of the pastoral seem more urgent, so that they near greater psycho-sociological portent than ever before. One reads Thoreau or Melville with great nostalgia, while empathizing with Eliot and Dos Passos. This contrast identifies the two poles of garden and cage without shading their meanings. The contrast, however, is not meant to indicate that the use of pastoral by modern writers is ingenuous. In fact, it has been demonstrated that pastoral in American and Canadian literature attests to profound psychological responses and urgent literary themes.[47] More than one critic has pointed out pastoral in Canadian literature, but very few have been successful in delineating its integration into the Canadian tradition.[48] E.D. Blodgett quite rightly reveals the point-counterpoint formed by two traditions, the pastoral and the georgic, and explains the irony that attaches to these traditions as evolved in Canadian literature.[49] He has identified a quality of abstractness in the pastoral that links the tradition through the ages; it is the purposeful fictionality of pastoral that gives it a literary value beyond being mere nostalgia.[50]

It is not the purpose of this study, however, to review and re-define pastoralism in Canadian literature, since it has now been done. My purpose is to show how pastoral is transformed structurally by the writers I have chosen. The thesis therefore is that a particular combination of motifs form a dialectics of structure which create a typology whose problematics have often been construed erroneously as thematic meaning. In order to demonstrate this, it is essential to define terms and methods.

The Universal Solution: Definition and Method of Analysis

The motifs that combine are garden and cage. Their derivation from tradition should be obvious; though it can be argued that the cage requires a definition as being more than merely a garden antithesis.[51] Nevertheless, it is axiomatic, notwithstanding Genesis, that the garden motif could not exist without the clear notion of its opposite. Even the shepherd may pine for a garden or repose to free him from want and to protect him from the elements. Thus, the two terms garden and cage are to a large degree self-illuminating.

The problem arises in finding a term to designate the synthesis of the garden/cage opposition. The term universal solution is not self-illuminating and requires definition and defence. The idea of solution as synthesis presents no problem. The choice of adjective to describe the kind of solution is an essential one, for this adjective will carry most of the semantic weight. Universal may not appear appropriate at first; but an examination of the alternatives almost requires it by default.

Before listing any alternative adjective, it is necessary to define that which is meant by universal solution. The meaning is intended to convey the kind or nature of the synthesis that occurs or fails to occur as a result of the garden/cage dialectic. The opposition of garden and cage is unavoidable, and thus there should be some manner of resolution whether partially or fully realized. By analogy, an action provokes an equal but opposite reaction the result of which is the formation of some kind of energy. The opposition thus becomes a narrative problem which seeks to form a solution, not by the vehicle of theme nor the mechanics of style, but by the dynamics of structure. If the theme of love, for example, is presented through a garden/cage dialectic as its structural principle, it may resolve its opposition the same way; or it may leave the structure unfinished by resorting to a thematic deus ex machina (e.g., the hero comes into an unexpected fortune a moment before crisis and disaster is averted). The narrative/structural solution is the more difficult, for it must issue from the exigencies of structuration; it must flow as a consequence of the dialectic. As a synthesis, it must also transcend the forces of opposition by nullifying them, despite the chances of the solution becoming the point of departure for a new dialectic.

The synthesis of structure is the universal solution. It frees itself from opposition by reintegrating structural unity, and by resolving the conflict between the exigencies of structure and the requirements of theme (that is unity of expression and meaning). The exigencies of structure are: wholeness, change, self-regulation.[52] The requirements of theme are the presence of certain motifs in some order. Thematic meaning, therefore, is not merely an exponent of structure because its substance owes much more to the formation of tradition. It should be understood, then, that the function of the universal solution is dual: a structural synthesis, and a re-combinative use of tradition (exigencies of structure and requirements of theme).

The use of garden/cage motifs through the linkage of imagery and theme in the typology is coincidently a use of a dialectic engendered by these same motifs. Once the use is established, it becomes necessary to determine the extent to which the typology is exploited by the narrative. If the exploitation is minimal, it can be said the motifs are merely elements of a theme or any theme; but if the exploitation is great or maximal, it is necessary to show how the motifs are the elements of a structure. In the first case, the motifs are instructive, while in the second they are constructive. My distinction is difficult to grasp because meaning and form are not separable in absolute terms. Theme is inert material that is used as catalyst for the generation of forms. The garden/cage motifs can be used to produce a structure for synthesis. The point where structure transforms is the point where synthesis is achieved. Such a structure must be a closed system as Piaget defines it. Resolution of the garden/cage opposition therefore becomes an internal necessity, that of a system seeking its reintegration. A structural system is a system of relationships, and these relationships are the subject matter of reintegration. The internal impulse to transform relationships is the same impulse in the problematics of narrative; in this case, a narrative to be defined typologically.

The problematics may vary from one narrative to another. For example, for Gabrielle Roy they are the problem of happiness; while for Margaret Laurence, they are the problem of origins and identity. But both writers exploit the same dialectical use of the same motifs in order to synthesize a solution to the problem. In effect, the solution is universal. If alternative adjectives were proposed, they might not convey the intention that the solution is not merely all-purpose but an appeal to a cosmological truth, to an ontology symbolized by the heavens. It is a cosmological and transcendental solution, yet without the connotations of philosophy and religion. Thus, these two particular adjectives can be rejected as not being fully illuminating. Similarily, the meta-narrational terminology employed in the body of this work is not appropriate since it is explanatory critical terminology which itself bears explanation. Thus, by a process of elimination, I have to choose "universal solution", as a concept that defines and explains its dual nature: as general and cosmological truth, and synthesis of knowledge to resolve opposition.

The employment of the concepts garden, cage and universal solution rests on a particular critical basis that is an amalgamation of trends in Eastern and Western European literary criticism. The method of analysis is formed by such an amalgamation and is used to identify and define a typology in Canadian fiction. The garden combines the pastoral ideal of a place and time, a free space in a lapsed time. The cage is its antithesis, a place in the present. On the surface, the two concepts seem to oppose space to space and time to time. But there is a more profound opposition at work here. The garden is essentially a spatial concept; and the cage is essentially a temporal one. The typology illustrates a dialectic between space and time.

The time past of the garden can be recognized in the idea of the Golden Age. There is no naive search for a bygone era in the works chosen for this thesis. The notion of a time past is really a notion of timelessness, the persistence of an ideal. The garden is a place, a spatial conformity used in dialectical contrast to time present, the time of the cage. The conflict pursued for solution by the narrative is the one between a desire to find a free space in order to escape the confinement of the present. Conceptually, to retreat from the present one must find a paradigm of action, and this lies in the ideal of the garden.

The pastoral garden is not the archetypal Eden. It is, instead, a prototype (in tradition it is the prototype of paradise on earth); the cage, therefore is an antitype.[53] The two are in natural conflict which necessitates a resolution. The resolution is a synthesis of prototype and antitype. This synthesis is called a metatype.[54] How does the synthesis occur, as a combination of prototype and antitype? Space and time are being synthesized, and the synthesis is difficult to project concretely. Dante projected the City of God. The authors in this study do not project a tangible solution but invent a complex structure of knowledge and understanding which I call the universal or metatype solution.

To say that the metatype does not have concrete manifestation is to oversimplify. A metatype is the transformation of the original prototype, a variant copy charged by a positive valuation.[55] The metatype is not a mere transformation. It must retain characteristics of the original, otherwise it is totally unrelated to the garden/cage dialectic. The best illustration of the metatype is the example of the literary translation where original and translation stand in an unbreakable dialectical relationship. The original prototype is changed by the vicissitudes of language by translation. The new text is a metatype, a variant copy of the original, but revalued in the new language.[56] Something is lost, but something else is added in the transformation. The similarities between prototype and metatype provide and maintain historical and psychological continuity. It is their differences that are definitive. An exact copy would be a stereotype (e.g., the pastoral set-piece as identified by Curtius). The metatype, however, is something that possesses a transposed relation to the original, a dynamic interrelationship (as if each were constantly feeding back to the other, creating a field of meaning around them). And the metatype exists because of this semantic field. There is a transformation of the prototype because there is a dialectical process. The interrelationship of prototype and metatype involves a shift on many levels, and the shift creates the semantic field. These shifts define the metatype, which as a result will have many differences or some differences of dimension and function. Shifts in dimension can be physical, psychological, chronological, moral and so on. Shifts of function must occur, for by definition neither prototype nor metatype can function identically for the same purposes. If function is not transformed, the synthesis fails and no solution arises for the prototype/antitype opposition. A transformed function will actualize a solution, which is a critical component in the garden, cage, universal solution dialectic. The metatype, therefore, is a varied copy of the original, its primary purpose being to transform the function of the original. An example is the function of male jewellery transformed from identifying symbol or talisman (the Iron Cross and the Crucifix) to cosmetic object (the symbol of a new value).

The change that occurs in the making of the metatype, however, does not separate it in any way from the prototype because the two always remain in a dynamic interrelationship. As a result of change and revaluation, the metatype creates its own ontological sphere, feeding from the prototype and reflecting back upon it. This process insures that the metatype becomes a reality of its own, one that may eventually replace (but not eliminate) the position of the prototype for the purposes of new synthesis. Once this reality is created by the metatype, its semantic field (sustained by the ineffaceable relation to the prototype) expands into a relationship with all other realities. The Tree of Knowledge may appear, in this context, to be the archetype for the universal solution; but the Tree is only a metonomy for Eden. The metatype creates its existence by re-valuing the prototype which itself is a version of the archetype.

I have purposely avoided the equation of metatype with universal solution. The universal solution is a metatypal solution, to be sure; and the two concepts cannot be separated. The solution derives from the ontology created by the metatype. Thus, in order to synthesize a timeless space (garden) and a time-locked space (cage), the metatype must create, perceive, posit or find a timeless moment in a free space. That timeless moment is the matrix for the knowledge that is the universal solution. The metatype, therefore, is a garden-like experience formed out of the conflict of memory (innocence) with existence (experience). The various forms of metatype will be discussed in succeeding chapters. But the metatype is an experience freed from the impossibility of re-construction of the prototype (unrecoverable innocence) and the alienation of the antitype (inflictive experience).

The metatype is a garden transformed by the realities of the cage. The function that is transformed from the prototype is that of peace and security forever. The metatype offers peace and security for the moment, a moment of epiphany. Once the moment is created, the universal solution is gained. The formation of the metatype is always problematic in the works to be studied herein. Sometimes the formation is frustrated and fails or is only partially successful. The narrative adumbrates the problems which resolve into one problem, a problem of time, the problem of the universal solution. Thus the metatype seeks an end to time (the cage) in order to expand the limits of space into infinity. To create a timeless moment seems paradoxical, but only the logic of paradox seems capable of conveying the problem and its solution. A truth that is eternal is held to be everlasting (time) and infinite (space). Such paradoxical logic grasps the meaning of the universal solution (the adjective and noun referring to both time and space). In the end, the idea of the solution itself becomes problematic, and can become the object of narrative enquiry.

An analogy will help to perceptualize the typology. One imagines a stick of uniform size and weight balanced on the end of one's finger. The ends of the stick represent the poles of opposition, and the midpoint or fulcrum is the synthesis of opposition. This is a picture of perfection, a state that cannot possibly exist. The picture approximates reality when the stick is not of uniform size and weight, and the midpoint shifts so that to find the fulcrum becomes problematic. One end or the other is always in danger of outweighing the balance. By way of another analogy, otium may become lotus-eating, or negotium may become totally absorptive.

Part of the problem of finding the universal solution lies in the existence of false gardens and absolute cages (i.e., madness or death) which can result in failed solutions or impossible solutions. Spurious components of dialectic are generated. An impossible solution issues from a garden stereotype, and a condition of stasis ensues. A failed solution results from a garden phenotype or false metatype. The phenotype is particularly dangerous because it only resembles a solution or can be mistaken for one when it is truly spurious. The phenotype is a socially sanctioned and propagated version of the prototype. It is not a transformation but a deformation of the prototype. The phenotype substitutes standards of duty and obedience for the prototypal ideals of freedom and self-sufficiency. The deception of the false type is created by making negotium appear like otium. This deception is an agrarian society's attempt to enclose the pastoral in an ideology by substituting pain for pleasure, resignation for recreation, marriage for love, autocracy for autonomy and so on. The phenotype is a prototype in a changed context, and thus appears as a garden. It is false because it performs the dialectical function of the cage, which by definition is anything that subverts the context of garden.

The phenotype is prominent in the works of Margaret Laurence and Anne Hébert. In each case, the officially sanctioned social vision is projected as the true garden experience, something which causes problems for each narrator. Morag as a child in The Diviners is the victim of a phenotype experience as created by her physical environment and the psycho-moral environment of proper society. Thus, the unpleasantness of a poverty-stricken youth and the conflict with social values contribute to the narrator's problem of coming to terms with the phenotype and its effects and the experience of the garden at the moment the narrative is set down. For Anne Hébert's narrators, the phenotype perverts the prototype and sets it up as an antitype. Her narrative universe is therefore an inverted one in terms of the typology so clearly evident in Gabrielle Roy's narrative. This is not to say the garden experience is totally absent as a narrative force in the fiction of Laurence and Hébert. It will become evident just how the garden forms an integral part of Margaret Laurence's worldview, especially in her African fiction which is structurally and thematically adumbrated in the Manawaka cycle. The garden exists perforce in Anne Hébert's narrative as a pervasive absence or invasion, an inescapable missing link in the lives of her characters or an insistent invasion into the lives and consciousness of most narrators aware of the tension created by the phenotype. Thus, no one thing exists without the implication of its opposite. In the case of both writers, the relative success at generating the metatype reflects the difficulties of the problematics of narration.

The universal solution is the knowledge created out of the formation of the metatype. This formation produces that which can be called "a higher semantic synthesis".[57] Such a synthesis is the result of the transfer of invariants of meaning between prototype and metatype. Thus, that which is unchanged as much as that which changes demonstrates that true synthesis has occurred. The theories that give rise to my method of analysis are used to illuminate the structural nature of the dialectic in the typology I propose. They also illustrate the working of a single text in its relations with other texts. The typology therefore exists at once on two levels intratextually and intertextually. The theories are a descriptive analysis of the processes of literary communication;[58] but they also illustrate the typological relationships in and between texts.

In conclusion, it is my contention, therefore, that the garden, cage and universal solution typology is not a simple analogy to Hegelian dialectics. This typology, dialectical to be sure, is a function of structure and theme, creating relationships with other structures and themes, regardless of linguistic and stylistic differences. The typology will show that certain structures obey the same intrinsic impulses despite their disparities, which are effectively extrinsic.

CHAPTER TWO

GABRIELLE ROY - THE SEARCH FOR HAPPINESS AND THE HAPPY SOLUTION

If read carefully, Gabrielle Roy's novels demonstrate that the narrative and characterization have one purposeful end: to seek and to find a durable happiness, whether tangible or not, that will terminate the perturbations and anxiety of such a demanding quest. On this centre point will pivot all the attempts to solve "the problem of happiness":

> L'oeuvre de Gabrielle Roy renvoie sans cesse l'image du'un être double, tiraillé entre le besoin d'être ici en sécurité et là en liberté, ici à l'ombre et là dans la lumière, subissant les assauts d'une vie dure et implacable mais rendue attachante aussi par la tendresse humaine au point de souhaiter, comme Alexandre Chenevert, le prolongement terrestre indéfini.[59]

Thus, the divided or alternating being is the image of the self or of the imagination under the stress of anxiety as it tries to adjust the dimensions, internal or external, of time and space to fit the needs for happiness. The adjustment takes on its own characteristics and generates its own difficulties.

The so-called "problem of happiness" is not merely thematic but also a description of the narration. That is, if there is a theme or themes attached to this problem, they are those suggested by the title of this thesis. The Garden and the Cage project a typology of themes with attendant motifs, but they do not illuminate the problematics of the narration. The Problem of Happiness, therefore, enfolds the working out of this typology as a problem of narration. To seek and to find (in the case of Gabrielle Roy, to find "un petit espace de liberté"[60]) is to pursue a line or lines of inquiry on a particular narrative scale. By "durable happiness" is meant an effective rather than a lasting happiness. An effective happiness is one that is functional; that is, one that satisfies or nearly satisfies the requirements of a particular narrative with its own situational peculiarities.

The pursuit of happiness can be said to represent a philosophical position, a political freedom, a sociological necessity, a religious mandate or an economic purpose. It is not a literary theme except in the broadest sense that all literary experiences are an attempt to harmonize opposites. We can safely say that it represents the problematics of a narration, if we accept that the need to harmonize opposites is not merely psychological but a matter of structural dialectics. The problem of happiness naturally subsumes all others. How it does so will follow from this study by examining themes and motifs, and by examining Gabrielle Roy's narrative strategies.

Garden, Cage, Universal Solution

The garden is a spatial concept rooted in a time past, and the temporal concept of the cage is rooted in an ever-existent "now". Hence, the garden is a time-enclosed space, and the cage is a space-enclosed time. This distinction is made on the assumption that despite their physical and/or psychological characteristics, the basic difference between the two is the one just distinguished. A time-locked space, however, without other time co-ordinates cannot form a true historical process; neither can the cage as an ever-present "now", a space-locked time, form a true process. And true opposition prevails where opposites do not simply clash but transform each other to formulate a meaning. With the added element of future contained in it, the universal solution appears as that meaning, the missing part of the historical process. Even if we assign the garden temporal dimensions, it still retains an overall spatial significance; similarily, the cage's spatial dimensions still leave it an overall temporal significance. To render them both active, they must form into process, and they can only do so if they produce the third element here called the Universal Solution. It projects into the future and holds both time and space in solution.

The importance of the solution in the tri-partite process lies in its unifying function. Only in the proper unification of past, present and future does meaning have authenticity, one that is transferred to life. Because man proves to be temporally conditioned, and is not a static entity, he is a being constantly emerging. Therefore, meaning is constantly emerging as man's understanding of the world. Man becomes both subject and object within the world. His language and culture give proof of this. And one of the main concerns in Gabrielle Roy's work is the relationship between person and poetry, or between man and the articulation of his experience. It resembles an attempt to discover the ontology of the creative reality where matter and spirit conjoin. Danger lies in the artist's confusion about the role of the Self;

is it at the centre of life or is it an agency through which life is revealed. To mistake the Self for absolute subject is to give the artist powers of creation that are beyond him, to make the imagination exclusive rather than inclusive. To make the Self mere object deprives it of development beyond stasis. Hence, the quest for the Universal Solution, that which will hold both in suspension, thereby obliterating a fateful dualism. The Universal Solution is not a transcendent one.

The Process

Fortunately, Gabrielle Roy's nine books (to the date of this writing) divide easily into an order of three's that matches the dialectics being described. Each book separately, of course, contains or wrestles with the problem of opposition as it has been defined here.. In addition, by dividing the chronology of publication by three, it can be demonstrated that each trio of books deals with the triadic problem, each work in each trio corresponding to one part of the triad. By regrouping the books, finally, it can also be shown generally how each group of three represents one part of the triad.

To illustrate, consider any of the nine books, and any one of them will contain all elements of garden, cage, universal solution, to varying degree. The first three, Bonheur d'occasion (1945), La Petite Poule d'Eau (1950), and Alexandre Chenevert (1954) together represent the three elements grosso modo: the first deals primarily with the cage, the second with the garden and the third with the universal solution. The next group of three do the same; while the last three repeat the pattern.

Hence, *Rue Deschambault* (1955) examines the garden, *La Route d'Altamont* (1966) the cage, and *La Montagne sécrète* (1961) the universal solution. *La Rivière san repos* (1970) deals with the cage, *Un Jardin au bout du monde* (1975) with the garden, and *Cet été qui chantait* (1972) with the universal solution. Three books best represent the dialectics: *Bonheur d'occasion*, *La Petite Poule d'Eau*, and *La Montagne sécrète* (cage, garden and universal solution respectively), and consequently will receive the greatest emphasis.

The three novels published first will be examined in light of the dialectical triad. This is necessary to orientate the dialectics they establish. Each of the three novels will be dealt with separately and together in the paradygm of opposition. There will follow an inclusive comment on each of the remaining books as part of a particular group, either garden, cage or universal solution. An attempt will be made to evaluate the comments and to observe what movement occurs along the axes of the Problem of Happiness. This movement will be gauged on a positive-negative scale. In order to surmise the perimetres of the problem, it will be necessary to examine what has already been called the problem of narration.

Narration, as used here, refers to the mode of narrating and not to the generics of narrative. It refers to the content of a narrative, insofar as the content demands a particular rhetorical treatment. A stylistic analysis is not proposed here, but rather a trace of the development of a kind of narration that parallels the development of the author's philosophical positions vis-à-vis the vision illuminated in the total body of her works. This development is part of the process described earlier as a dialectical triad. As such, it requires elucidation and comment. There is an observable evolution in the mode of narrating as it refines the Problem of Happiness.

The First Three Novels

Bonheur d'occasion first appeared in Paris in 1945, and won its author the prestigious Prix Femina in 1947[61]. Historically, it plays a great role in the evolution of the francophone novel in Canada. Perhaps it is ironic that this role is filled by a novel whose author is Franco-Manitoban rather than Québecois.

The importance of this novel lies in its impact on Canadian literature at a time that is crucial in the Canadian economy. The end of the Second War was to bring economic prosperity after the Depression, prosperity complete with its attendant social costs. The new industrial boom also marked an observable change in the socio/economic patterns of Quebec.[62] Certain literary works had foreshadowed the change, such as Ringuet's Trente arpents (1938)[63]; and even as early as 1916, Louis Hémon's Maria Chapdelaine portrayed the strains on the old agrarian ways resulting from the attractions offered by American industrialism. The ideological clash between agrarian and industrial economies goes back even further in Quebec to the 19th century when two major factions, one conservative, the other liberal, often battled and harangued in great rhetorical fashion over the destiny of la nation or la race.[64] This contrast in ideologies is embodied by the two so-called "literary schools" of Quebec and Montreal. In the 1960's la révolution tranquille took over the direction of national affairs, substituting nationalism for the old racial-cultural ideology. The faith of la survivance was simply recast in modern mould. If the Old Guard had paraded language, culture and religion in the forefront,[65] the New Guard eliminated only religion from its rollcall. The forces of preservation have always proved strongest in Quebec. But for a brief period just after the war, a period personified by Gabrielle Roy, Anne Hébert and Alain Grandbois, there was an encounter with the cosmopolitan forces of art. It is the period characterized by Borduas' Refus Global (1948).

By 1945, demographic changes inside the country dictated the living conditions for thousands and thousands. An exploitive industrialism, requiring large labour resources, accelerated emmigration from country to city. The inevitable socio-political problems became a harsh reality. The whole situation was put into clear perspective by the war years which added to the hardships imposed by unmitigated industrialization through its own privations, those of a society in war on a world scale.

This is the social reality of Bonheur d'occasion and Alexandre Chenevert. The first is set in a Montreal slum, and it represents the first attempt in French Canadian literature to deal with a subject and setting clearly at odds with previous novels, despite Lemlin's Au Pied de la pente douce (1944) which dealt with the poor in Quebec City's

Lower Town. Lemlin, however, made the Lower Town into a kind of semi-traditional village. Gabrielle Roy's novel is more sociological than psychological in its investigation of urban poverty. The scandalous *Les Démi-civilisés* (1934) by Jean-Charles Harvey was more psychological, exposing moral hypocrisy rather than economic disaster. The second novel is set in Montreal less than a decade later, but it uses international conditions as a backdrop to the moral dilemma faced by Alexandre Chenevert, the cashier. Gabrielle Roy's narrative proceeds from a realistic point of view, giving details of description about people, things and events in order to contrast the excesses of poverty or world events with those of wealth and personal lives. Such accumulation of detail, extending even to dialogue, becomes a metonymical record of a society, a condition and a world.[66] If we accept Jakobson's distinction between metonymy and metaphor and their respective frequency in prose and poetry as dictated by the structure of language[67], we will find that the distinction is easily borne out in *Bonheur d'occasion* where details about buildings, roads, rail-lines, housing, dress, speech, appearance and atmosphere form an organic picture of an enduring moment in time and space. The St.-Henri slum cannot be disassociated from poverty, nor can poverty be made distinct from economic exploitation, and vice-versa. The final impact of this huge metonymical record is to demonstrate that poverty is corruptive, physically, psychologically, sociologically and morally. And because it is metonymy rather than metaphor that illuminates such corruption, there is little need to force the connection between poverty and war, the absolute corruptive force. A cage syntagm is thus formed by contiguity of facts and events, and it is this syntax that puts forth the authorial point of view, regardless of whether or not there is argument over cage as metaphor or metonymy.

Using the first three novels, it can be said that they form a general paradygm of opposition as it has been outlined above. The first novel is the cage antitype, the second the garden prototype, while the third is the universal metatype. Described thusly, they provide a diagrammatic illustration of what action takes place in each book. In Bonheur d'occasion, the cage action calls for a breakthrough to the garden action of La Petite Poule d'Eau, which in turn, because of the consequences of the school, strives for the meaningful understanding achieved by the suffering and dying cashier in Alexandre Chenevert. The process does not stop here. An external examination of the conditions of life demands and internal one to test the results of the first. Hence, for the diagnosis, there is a prognosis, however tentative. This is to be achieved in the last three books.

La Petite Poule d'Eau (1950) celebrates life with great sympathy; but its success is partly due to its setting in northern Manitoba, a cultural and racial crossroads that by nature provokes empathy. It is a contrapuntal piece for Bonheur d'occasion and quite different than would be normally expected for such a counterpoint. Unlike the expected reactionism of la survivance, la race, la campagne, Gabrielle Roy's reaction opens another world of existence in lyrical prose. Cosmopolitanism is a rare subject in franco-Quebec literature. The message imparted by the communities of northern Manitoba is that the closeness of a franco-Manitoban family is the same as an immigrant family's inhabiting the same solitude. Thus, the life of the Tousignant family is traditional, but its context is not. Rather than the xenophobic survival tactics of rural Quebec literature, the author exposes the way of life of a rural community composed of various racial and linguistic groups, a way of life whose context is the openness of the multicultural society. The cultural unit and its linguistic cohesiveness form a plane of action that has two dimensions: the internal co-extensive with the external. The internal represents the dynamics of the group's intra-relationships, and the external the dynamics of the group's inter-relationships with others and other things. The positive nature of this co-extensiveness and the structural qualities of its operation together form the totality of the Garden prototype.

The metatype is a translation of that prototype through the filter of the antitype. In Alexandre Chenevert (1954), therefore, there is an attempted solution that it is hoped will relieve the tension of conflict between two such extremes as garden and cage. Its universality as a solution depends on its success as a remedy. Alexandre, the cashier, is on the point of spiritual annihilation by a world that has lost its spiritual core and is pulling him into the vacuum left in its place. The strength of the pull is measured by the strength of his growing cynicism. His moment of crisis, however, is intensified by the confrontation of imminent personal death with the knowledge that happiness is possible. In finding his "*petit espace de liberté*", Alexandre glimpses the solution, but lacks the time to discover its universality. Nevertheless, he does discover that death can be an irony, one that covers all speculation with ambiguity. It is impending death that makes Alexandre wish for life, because it is death that has put his experience into perspective. It is a partial solution, an imperfect metatype that will be perfected in subsequent attempts to balance the elements of conflict.

Bonheur d'occasion (1945)

In the novels of Gabrielle Roy, the symbolic alternation between light and dark, life and death, time and space represents an attempt by the imagination to grasp at the meaning of opposition itself. The attempt is engineered *via* a place or thing that will not necessarily resolve but illuminate opposition. It can be a place or thing to be contained by the mind, where solitude, calm and security provide surcease from the anxiety of living a divisive existence. This place or thing is the configuration of a new world for the spirit than can be possessed by the mind which communicates with it. Thus, this "*petit espace de liberté*" actualizes the solution to the conflict symbolized by the alternation of opposites. The profound malaise caused by the conflict need not be a permanent condition, and unhappiness then can be counteracted by happiness, whether it is a brief moment of happiness or simply the certainty that happiness is a possibility.

If the country is made the structural opposite of the city, this opposition will demonstrate the gravity of the conflict at the centre of Mlle. Roy's thematological universe. The rural garden serves either as a real or remembered place of happy life. It sets up the paradygm of opposition, one that is natural: thus, garden-cage, rural-urban, happiness-unhappiness, childhood-adulthood, innocence-experience, freedom-lack of it, and so on. This natural paradygm is enhanced by the symbolic one mentioned above. The one describes an external condition, while the other an internal one. The country and the memory of childhood in this first novel make a poignant statement about material conditions within an industrialized and urbanized capitalist economy. Rose-Anna Lacasse's country cousins serve as a healthy picture of rural life as contrasted with the emaciated lives of her urban children. For Rose-Anna the small place of liberty is the sugaring-hut in the sugar-bush of her youth, while for her daughter Florentine, no such experience exists. There is, nevertheless, an urban counterpart to this place: the park on the top of Mount Royal, or the ambition to achieve, or the insubstantial vision generated by the movie "dream-machine", each of which is the place of liberty for three of the main characters, characters whose experience is totally urban. In contrast, Rose-Anna's hut possesses an actual place in time, even though it has become a dull point of reflection and serves to heighten the facts of her misery rather than illuminate her life. In both these garden types, however, there is a temporary cessation of anxiety and an interlude of calm retro- or introspection. Both are characterized by solitude and clarification of some sort.

The place of retreat, therefore, exists; but differently for each character. It remains an object of desire for all characters, but the object does not possess the proper configuration of time and space for all. Happiness is sometimes erroneously equated with attainment instead of construction. One must construct the metatype because it can not exist on its own. Hence, for Jean Lévesque, determined to beat the world on its own terms, success is sought at any price. For Azarius Lacasse, deluded father and dejected husband, it is any solution to his family's economic woes. For Florentine Lacasse, the ambitious daughter who dreams of material comfort and bourgeois respectability, it is love and a lucky marriage as a way out. For Rose-Anna and Emmanuel alone, the garden experience has real substance. Rose-Anna's memory of the past is inconclusive and remains a spatial experience remote in time. Its remoteness is such that the contrast it vividly reveals obliterates the experience, or at least denudes it of redemptive value. Emmanuel's contemplation of the world and his place in it from the park-garden on the mountain precipitates a more conclusive action in his departure for the war in Europe. Therefore, the garden experience must be of a kind that leads to a mediating knowledge of the conflict arising from real or symbolic opposition. The experience that attempts to end the conflict by satisfying material desires is only evasive action that does not face the problem of happiness in its true proportions. The first experience is positive, the last negative.

The first character introduced in the novel is Florentine Lacasse. The narrative situates her inside a chaotic universe through the description of her immediate surroundings in the Quinze Cents which forms a strong contrast to the picture in her imagination (pp. 9-11). Thus, the narrative sets up a garden-cage conflict from the beginning, demonstrating that the Problem of Happiness is a structural one. The picture in Florentine's imagination is built around the person of Jean Lévesque who is the base on which she constructs an outer space beyond the dimensions of the Quinze Cents, and by extension, beyond the confines of the St.-Henri slum. Her picture is a rejection of menial work, poverty and the repressiveness of belonging to a large and very poor family. Jean crystallizes her dream of freedom. The centre of Florentine's outer space is located in a new future time whose closeness is tangible. This tangibility, as described by one of the unemployed youths of the quarter, is the temptation of things that will end the suffering of poverty and provide the freedom of mobility that will result. Ste.-Catherine Street incarnates the means of freedom as identified by Alphonse: (p. 51) "Avez-vous déjà marché, vous autres, sur la rue Sainte-Catherine, pas une cenne dans vot' poche, et regardé tout ce qu'y a dans les vitrines?" Florentine is not a member of the audience during this rhetorical outburst, and thus for her the irony is lost because she perceives in Jean the means of entering that outer space whose centre is Ste.-Catherine Street in one dimension, the physical; and whose centre is the movie-house in another dimension, the psychological. Jean intends to achieve at any cost, unfettered of any attachments, whether to St.-Henri or to

Florentine. His cruel rejection of Florentine, cruel because it shatters the psychological dimension of her outer space, is heightened by the fact that he serves as a catylizing agent in her life; he actually destroys her garden hopes. Before making his aquaintance, she had endured her plight; but his appearance and ambition begin the process of constructing an outer space around him, a transferred movie symbol. Florentine notices that Jean wears a suit of English cloth, not available in St.-Henri. Dressed as he is, he becomes both the image and means of escape. The object of her hope and projected love fuse with the notion of the city of comfort and pleasure beyond. The dimensions of her outer space form only a dream, and at best offer no more than a "bargain happiness".[68]

Unlike Florentine, Jean is a more complex character whose psychology is probed more deeply. If Florentine's garden experience is a false construct because it is an evasive action whose final purpose is totally imaginary, then Jean's is the same because its core is the experience of reaction against the cage. Such evasive reaction matches that of an insect that coils up when subjected to a sharp external stimulus. The spatial features of a reactionary pseudo-garden are false because, being material, they negate the essence of the garden: a physical experience that provides or has provided a metaphysical companion experience. The character of Jean cannot be reduced simply to a model of antithesis in a dialectic of garden and cage. It is true that Jean's aspirations are those of the dispossessed poor for the rewards of middle class life; however, his aspirations result from an active analysis of his material conditions and the lot of those who live within the imprisoning precincts of the St.-Henri slum. In rejecting any condition of stasis, Jean strives for the liberating experience of the garden through the renunciation of all things that apply to life in St.-Henri. He tries to avoid Florentine because he knows her attraction can be fatal: the attraction of family life supported by the traditional mores of his society and his class. This attraction is doubly strong for Jean because, as an orphan, he was dispossessed of this life in his childhood. His orphanhood is a direct appeal to the myth of the Mother in the literature of French Canada,[69] and to the conception of the family as an institution of permanent cultural identity and continuation.[70] This direct appeal causes Jean his most difficult thinking on the attraction generated by Florentine: (p. 26)

> (. . .) sa plume traça le nom de Florentine. Puis, hésitant, il ajouta le mot: "Lacasse", et presque aussitôt l'effaça avec humeur. Florentine, pensa-t-il, était une appellation jeune, joyeuse, comme un mot de printemps, mais le nom, après ce prénom, avait une tournure peuple, de misère, qui détruisait tout son charme. Et c'était probablement ainsi qu'elle était elle-même, la petite serveuse du Quinze-Cents: moitié peuple, moitié printemps gracieux, printemps court, printemps qui serait tôt fané.

And Jean gives into his curiosity and goes out to meet Florentine at the cinema. Only his seduction of Florentine confirms his original viewpoint on the girls of the quarter and the ideology of their class: (p. 184)

> (. . .) il éprouvait le sentiment très net d'avoir irrémédiablement engagé sa liberté. Il eut un geste comme pour desserrer deux bras noués autour de son cou. Aurait-il donc désormais partout où il irait cette impression d'une

> vie liée à la sienne? D'une intrusion dans sa destinée qui lui rendait le souvenir de la solitude mille fois plus agréable qu'il ne l'avait imaginé?

These thoughts reconfirm Jean's attitude to life and love in the quarter and his position on success at any cost, an attitude that was stated as early as chapter two. Jean's rejection of Florentine is a reaction to the emotional and psychological priorities dictated by cage life as symbolized for him by the girl. In order to succeed, Jean must break every connection with St.-Henri and all that it represents physically and spiritually. Florentine's actions to secure herself escape from imprisonment within the family and St.-Henri are the necessary counterpoint to Jean's own efforts. Together they form a dynamism of cage life, demonstrating the futility of belief in escape.

Other characters in the novel, Florentine's brothers and sisters, her father Azarius, and even her mother, Rose-Anna, along with Emmanuel and all others, represent a further extension of the dialectics of imprisonment and dreams of escape. The sister Yvonne's dream of religious cloister life becomes an internalization of cultural values for the purposes of fleeing the strictures of poverty. The religious life is a spiritual reflection of social values, a social institution offering moral rewards on the one hand, and refuge from the daily pains of physical life, on the other. In this sense, it plays the role of spiritual cage to St.-Henri's physical cage. The agony of unemployment and poverty as felt by Azarius are alleviated, ironically, at the expense of a suffering world. He joins the army, the only way to provide security for his family and of leaving the confines of St.-Henri with a shred of personal pride. The memory of the past and the experience of the present are brought into painful contrast for Rose-Anna by the actual visit or return to the country and sugarbush of her youth. The truth that between past and present there is a gap impossible to close becomes evident. At least, this is the truth for Rose-Anna, as she notes the difference between her undernourished and unhealthy children and the fat and healthy children of her country relatives. The unemployed young men who inhabit the quarter's restaurants form part of the same contrast and serve as a frame for the cage that contains the Lacasse family, Jean Levesque and Emmanuel. But Emmanuel, whose saving function cannot go undetected, is a horse of a slightly different colour because he is neither poor nor uneducated. He clearly represents an authorial point of view in the narrative. Besides the confines of St.-Henri, besides the socio-economic problems beseiging a Quebec society changing from rural to urban base, besides the personal suffering of individuals, Emmanuel also muses upon the universal problems of a world at war, at war for much the same reasons that cause the problems in St.-Henri. In many analyses, Emmanuel is the forgotten character, or the character who receives the least attention.

It is erroneous to dismiss Jean and Emmanuel as secondary characters who are not fully developed or realized within the structure of the novel. To say this, as some critics have,[71] is to misunderstand or undervalue the novel's amplitude and its structural unity. In fact, to insist upon the Florentine-Rose-Anna duo as the novel's principal dynamism is to ignore the nature of dialectics, because these two characters are complementary to the first two, and are only one element in a larger contrapuntal arrangement. This larger arrangement comes clear in the examination of the novel as a dialects of Garden, Cage and Universal Solution, and even clearer when all the author's books are placed into the same dynamic scheme. The garden part of the triad has been described and explained as that place or notional space where all contradictions are neutralized; where time constraints are eliminated or where time is crystallized into a form tending to perfection; where time and space are harmonized through the temporary suspension of animation; where anguish and anxiety ceases to exist and happiness begins or returns. In order to observe this phenomenon in Bonheur d'occasion, it is necessary to observe that all action in the novel is bi-polar and that all major characters have polar complements. Settings and places also function in the same way. The actions of the complementary duos of Florentine-Rose-Anna and Jean-Emmanuel (Azarius serves as an extension of the second duo) and their reactions have been astutely matched by critic, Jacques Blais, in such a way as to demonstrate how carefully the novel's contrapuntal arrangement is constructed chapter by chapter, character by character, setting by setting, symbol by symbol, image by image and so on.[72]

Albert LeGrand observes that the garden functions as a regenerative space providing both peace and security from the inflictions of daily living and perceiving. He also notes that such a space has its negative lotus effect, producing a deceptive peace and false security that can turn into a prison for both body and soul:

> L'alternance symbolique du jour et de la nuit dans le temps intérieur de Gabrielle Roy reprend ces mêmes variations dans l'espace, domaine concret de l'imaginaire: (. . .) Un tout petit espace où, dans la solitude, le calme et la sécurité, la conscience peut se retirer pour se reposer des assauts du monde et se construire un monde réel ou imaginaire mais qu'elle peut posséder et avec lequel elle peut communiquer. Les images de ce petit espace s'échelonnent tout au long de l'oeuvre de Gabrielle Roy: une cabane à sucre, une cabane de trappeur, de cherheur d'or, un grenier, une île, un jardin, un champ de mais appellent de loin, et soudain le voyage est interrompu, l'agitation cesse. On se croirait presque sorti du temps. Le petit espace, aux frontières bien circonscrites, offre la même sécurité que la pensée logique et, au-delà, aussi mystérieux que le halo nocturne de la pensée, le grand espace invite sans cesse à de nouveaux voyages. (. . .)
>
> Mais il arrive que le petit espace ne s'ouvre plus, qu'on ne veuille plus ou n'en puisse plus sortir. Le refuge se transforme en prison. La solitude et la sécurité portent alors toutes les marques de la mort.[73]

LeGrand rightly observes this phenomenon throughout all the author's books, and postulates the liberating space for both groups and individuals. The small circle of liberty can, therefore, dilate to contain the collectivity, whether it be a family, a city or a nation. The feeling of internal exile can be communicated like a disease, in which case it is the feeling of claustraphobia and imprisonment that is transmitted.[74] The critic goes on to show how the different spaces interact and how characters interact in relation to the various spaces which have been nominated as garden and cage. A universe is thus created where closed spaces stand in juxtaposition of antinomic realities which produce a narrative structured on antithetical oppositions. The result is a true narrative geography that can be mapped to show where a particular position is matched by its opposite.[75] LeGrand is describing a dialectics fed by the creative imagination and its contact with reality as it tries to come to terms with certain antinomies characteristic of francophone literature in Canada. This fact is given truth by the author's skillful pairing of spatial images into a cycle of attraction and repulsion. This structural symmetry, that also encapsulates the social symmetry of the novel's historical time, has its foundation in the dualism that is basic to French Canadian literature. This dualism is reflected in the myth of the past and the rejection of life without an over-riding spiritual direction and meaning. Writers such as Laure Conan, Emile Nelligan, Saint-Denys-Garneau, and even Anne Hébert are illustrations of the same. As Albert LeGrand points out, the primary opposition has always been spiritual and physical, while the extensions of it are rural-urban, Church-State, group-individual, preservation-progress, celibacy-marriage, virtue-vice, good-evil, truth-falsehood and so on. The radical nature of such opposition has pushed the literature of French Canada to an exploration of a state of alienation that reaches crisis proportions in Bonheur d'occasion.[76] Perhaps the best illustration of the radical nature of the opposition occurs with the description of the Parish Church in St.-Henri. Painted in villagesque detail, the picture is a rural scene transplanted to the city without its traditional trademark of peace, order and security that derives from rural community life. The scene falls under the gaze of Jean Lévesque in Chapter Two of the novel: (p. 32)

> L'horloge apparut; son cadran illuminé fit une trouée dans les traînées de vapeur; puis, peu à peu, l'église entière se dégagea, haute architecture de style jésuite. Au centre du parterre, un Sacré-Coeur, les bras ouverts, recevait les dernières parcelles de charbon. La paroisse surgissait. Elle se recomposait dans sa tranquillité et sa puissance de durée. Ecole, église, couvent: bloc séculaire fortement noué au coeur de la jungle citadine comme au creux des vallons laurentiens.

Jean sees this picture as it emerges from the dust, soot and steam left over the area by a quickly passing train, a picture that receives its full ironic impact with the reference to the valleys of the Laurentians. The parish in the picture is that reality encompassed by the imaginary radial arm of the top of the church spire, and hence a transplanted phenotype garden enclosed by the protective precincts formed by the union of Church and Community. However, instead of a surrounding and carefully tended countryside of comfort, in this instance there is a hostile surrounding of the quarter, the city and the world-wide excesses of industrial urbanized economies. The traditional image of the protected community under the guardianship of the Creator, surrounded by an amical rural landscape blocking out the unknown is inverted here, and a pseudo-protective locus lies in the heart of the unknown, the city wilderness. It is the rural pastoral in a state of degeneration.

If for Rose-Anna the garden is a rural experience from childhood, it can be perpetuated only in memory; but for Florentine whose experience is entirely urban and whose consciousness is individual rather than communal, the pastoral ideal has to be metamorphosed by otiose qualities of another kind and provenience: namely, the cinematic and mental image of love and freedom formed around the character of Jean. The image is constructed through the mimetic function of the cinema (the film, Bittersweet) and the myth of materialism embodied by Ste.-Catherine Street and Jean's grayflannel ambition. To a rural economy in decline and depression, the industrial city appears as a promise of material security. Rose-Anna and Azarius leave the country out of economic necessities beyond their control; but Florentine is brought into the city as its permanent resident, as its virtual offspring. Whilst her parents could not reckon the difficulties of adaptation and the gradual loss of liberty of movement, Florentine is left to reckon with them nevertheless. Being an urbanite does not make her garden hopes any less real, only different but deprived of a memorial experience. Jean Lévesque must be placed in the same light. What identifies the garden hopes of these two characters is the desire for escape, evasion or cessation of environmentally and economically induced anguish, as opposed to the more traditional hopes or desires for return to a past experience. Thus, for Rose-Anna, Azarius and Emmanuel, there is desire for return: Rose-Anna to the organic unity of rural life, Azarius to the happy stability of rural family life, Emmanuel to a vision of world peace in a universe stabilized by the ideals of pastoralism.

While Jean's attitude to the misery of his condition in St.-Henri is negative in every respect, Emmanuel's attitude to the misery in the slum is morally positive; that is, he feels suffering to be a universal necessity, one that cleanses all wounds of poverty and disadvantage. It is Emmanuel's authorial voice that poses the great questions as to the purpose and function of war, wealth, poverty, suffering, life and death. From his thoughts and actions we see that knowledge of truth is painful, and therefore, that suffering is unavoidable. Unlike the other characters, he is not a victim of the poverty of the slum; war is not a salvation for him, as it is for the men of St.-Henri (p. 338). War for Emmanuel is to be the destruction of war (p. 341).

Andre Brochu discusses the role of childhood, under the rubric, "Tout Commence Par l'Enfance":

> Et c'est sans doute le caractère originel, primordial et déterminant de l'enfance (. . .) car tout y prend forme et tout s'y résume. L'enfance rejoint les grands thèmes de Bonheur d'occasion, est constamment présente dans les personnages. Ce qui la représente le mieux, c'est sans doute l'érablière: monde circulaire, comme Saint-Henri, mais où la liberté est totale - on y circule à grandes foulées (droite) . . .[77]

The sugarbush and the sugaring-hut become "une image du paradis terrestre" where everyone is young and living in perfect harmony with nature and in communion with each other. Furthermore, childhood takes on an even more mythic aspect by being the constant reference point for all happy experience. Rose-Anna and Azarius form the nexus of such a happy experience rooted in the garden of childhood. By contrast, the urban life of Florentine and Emmanuel, stripped of the security of the pastoral way, forms a different nexus of experience that leads them to the consequences of their adult actions. After the initial period of infancy spent in the country, Florentine's real experience of childhood is the experience of poverty; thus, she rushes to secure better material conditions for her own family adventure, while Emmanuel, having had a secure family life, tries to translate that security into a universal experience. Jean alone rejects the marriage of family solution and is the one character who has had no childhood experience. The childhood experience, of course, is always bound up with the family experience. As an orphan, therefore, Jean is deprived of the past that situates happiness for the other characters. Whereas that happiness is no longer accessible to the others, Jean's happiness could be made in the future; or at least his ambitions for future success acts as a surrogate experience of happiness. To understand fully the significance attached to childhood, one has to understand that l'enfance is not just the actual state of childhood but also the carefree child-like experience of peace and plenitude, happiness and security. Where such an experience is lacking, we can conclude that there has been no garden life, not even an intimation of its existence:

> Si, pour Rose-Anna, l'enfance équivaut à la campagne (l'érablière), pour Azarius, à son travail de menuisier (il n'est pas question, dans le roman, de son enfance comme telle), pour Florentine, à ses promenades au marché avec Azarius, pour Jean elle équivaut à l'hospice, et pour Alphonse à la dompe, contraire absolu de l'érablière, et qui fait d'Alphonse un véritable déchet humain (ch. XXVII).[78]

Thus, even for Florentine an attenuated childhood of happiness has provided a past glimpse of the garden. Her attempts to ensnare Jean represent an urban substitute for that comfort of the past, because in snaring Jean she anticipates material success, romantic love and family security.

For the purposes of this study, it is the rural past of Rose-Anna, and hence of a pre-urban Quebec, that embodies the concept of garden life in its prototypal form. The sugarbush and sugaring-hut are the focal point of this concept. An important element in this conceptual image, its depth-of-field so to speak, is the seasonal time of year. The novel's action begins in winter; but all through it there is a constant counterpoint, an alternance between winter weather and spring hopes. Even Florentine is described in Jean's thoughts as a faded spring (p. 26). Jean, however, is associated with winter (pp. 101-102). As the last winter storm dies down at the approach of spring, Florentine's seduction takes place and coincides with both Rose-Anna's return to the sugarbush of her youth and the beginning of Jean's disappearance from the scene. Florentine is married as summer approaches, and the men go off to war.

The garden season begins in spring, and Rose-Anna's trip to the country takes place as winter slips into spring. Spring is also the season of the past and happiness. The springs of yesteryear are ever-present in the memory and become the dimensions of an internal space, a physical space that is transformed into a psychological one: (pp. 84-85)

> Le printemps, elle l'avait aimé autrefois! Il y avait eu deux beaux printemps dans sa vie. Celui où elle avait rencontré Azarius, si gai à cette époque, (. . .) Puis, le printemps où était née Florentine, sa première. Elle se rappelait la douceur de ces deux printemps-là.

Spring also represents a climate of change and renewal, which complements its function as memory and internal space, and as such is rich in imagery and symbolism all through the ages of literature. Summer is therefore spring prolonged into plenitude, and hence summer's importance in the history of pastoralism.[79] Summer, for Rose-Anna, is the season of fullness and light, and it too is connected to the past. It is the time when Azarius worked as a carpenter, a skill that can be associated with the simple labours of the pastoral hero. It is also the time when he supported his family, and Rose-Anna lived the joy of caring for her first born whose name fills an appropriately symbolic and ironic position in the narrative structure.

Both spring and summer project a garden space and a garden time which are conjoined with other spatial and temporal dimensions, such as, the sugarbush, the sugar-hut, the country dwelling, sugaring-off time and the time of secure and satisfying employment for Azarius. Spring, however, is also the time for an ironic ritual of change. It is during this time that the citizens of St.-Henri and Montreal traditionally move from old to new lodgings. For the inhabitants of the slum the moving ritual is an ironic performance, for this ritual is a parody of renewal. The citizens merely move from bad to worse and back in totally circuitous fashion, always within the confines of the quarter itself (p. 87). However, a ritual is a ritual, and it has some kind of extension in reality, past or present, and even future. In this case, it is co-extensive with Rose-Anna's experience in the past and with the spring of yesteryear: (p. 90)

> Il y avait du soleil dans la rue. Elle en mit dans la maison qu'elle espérait. Timidement d'abord, elle n'aurait su dire comment cela se fit, elle commença par imaginer une petite pièce qui aurait des fenêtres au sud, où elle pourrait installer sa machine à coudre. (. . .) Ce qu'elle venait d'apercevoir, c'était sa maison de jeune mariée, c'était Florentine, c'était le soleil qu'elle avait eu à vingt ans.

An intermeshing of space and time occurs here, blurring actual distinctions between past and present. The house Rose-Anna looks for every spring in St.-Henri is one that resembles the house in the country early in her marriage, whether the resemblance is small or great. The ritual of spring in St.-Henri is a rite that refreshens the memory and brings the garden existence out of its psychological capsule. For a brief moment in the span it takes to re-locate, time and space past are re-constituted in the present.

If summer is that plenitude of Rose-Anna's early marriage, then spring is the fertility of sugaring-off time. Brought forward by Azarius' excited announcement, "Et sais-tu encore que les sucres viennent de commencer . . . Les sucres, Rose-Anna!", the garden moment of the past is focused by the force of remembering and actually going to the location of the sugarbush. Time and space will now coincide in the mind and outside through the visit to the country. Spring is therefore a time of rising life, rising expectations, rising hopes and change: (p. 151) "Les sucres!. . . Ces deux mots avaient à peine frappé son oreille qu'elle était partie rêvant sur la route dissimulée de ses songeries." Rose-Anna has preserved the memories of the garden experience, albeit deep within the confines of psychological space. Nevertheless, the experience is a picture of innocence, of harmony when universe and existence were in perfect pastoral agreement. It is also literally the springtime of life, the time just before Rose-Anna's marriage, the point where childhood and adolescence (extended childhood) are ripening into maturity. The most important element in this picture and experience is love, the human essence in sympathy with the natural essence of the forest and woods. Rose-Anna's whole being is based on this fact learned from garden life (pp. 151-152):

> Elle ne cessait de voir surgir, se recomposer, s'animer, s'enchaîner les délices de son enfance. (. . .) C'était gai, clair, joyeux; et son coeur battait d'aise.

The ritual in the bush, in the hut and at the hearth is a rite of love, one that Rose-Anna automatically transfers to her own family, just as one passing on an ancient ceremony to be celebrated through the generations eternally (p. 152): "Rose-Anna frémit. Elle voyait ses enfants se régaler de trempettes et de touques, douceurs toutes nouvelles pour eux." We can note here that movement to and from the garden (the actual experience and the remembered or imagined experience) is associated with passage in time and space. The journey, the road, become the major symbols of passage. There is a trip to the sugarbush every early spring of Rose-Anna's youth; there is the trip back in time in Rose-Anna's psychological space to a garden space; there is the visit to the country, in the present, out of the cage, a trip calculated to test the coincidence of psychological and physical space in their respective time moulds.

Spring itself is associated with journey and passage. After Jean's seduction of Florentine (end of chap. 16), the next chapter introduces a definite dimension of change, and the chapter itself (17) constitutes a point of transition from the Jean-Florentine dialectic to the Emmanuel-Florentine dialectic. Jean's reflection on the experience with Florentine is one of dislike and disillusion. Florentine's desperate gesture is interpreted by Jean as an impediment to his progress out of St.-Henri and poverty. The images of wind, storm and blowing snow, heretofore used to describe the relationship of passion between Jean and Florentine, now subside into bitterness (p. 185): "Il y avait désormais entre eux, jusqu'à la fin des temps, il y aurait entre eux le craquement d'un mauvais sofa, le cri d'un ressort, le reflet d'un lustre ébréché." Rain begins to fall in this chapter, late snow turned into spring's early rain. But the season of change, of new beginnings is given an ironic twist (p. 188):

> Le printemps, quelle saison de pauvres illusions!
>
> . . . .
>
> Les nuits résonneraient du heurt du métal, des cris des enfants et des milliers de soupirs joueux dans le halètement des locomotives et les coups hachés de la sirène. Oui, voilà ce que serait le printemps dans l'enceinte de la fumée, au pied de la montagne!

Jean disappears at the end of this chapter, and only returns as a briefly passing figure in the final chapter. And, chapter Eighteen also brings some other things to their term: the aftermath of Rose-Anna's discovery in the country that psychological and physical space and time failed to coincide, that the misery of her urban fate is ponderous and clear. She climbs to the hospital on Mount-Royal where her youngest is dying. These two chapters together present the novel's dénouement.

It would be too simplistic to define the cage or cage life as the mere antinomy of the garden. Physically, it is; but psychologically, it not only opposes the garden, it destroys it. Its ultimate danger lies in the probability or possibility of its never-ending or never-changing existence; hence its destructiveness. The St.-Henri slum embodies all the physical and psychological attributes of the cage, through its low economic activity and value and by the imprisoning effect that functions as a corollary of this. As stated, physical movement within the quarter is described as circular, and there is no issue save by the rectilinear movement of the recruit parade. As a consequence, St.-Henri becomes a self-contained unit, that can only be penetrated and left by external elements. It is a community, a transplanted village or rural community bereft of its garden qualities, but still intact, retaining all the outward aspects of its original communion: church, spire, congregation. What is lost are its internal aspects: peace, security, accomplishment. Its inhabitants appear as caged, repeating the pattern of movements of enclosed zoo stock. As a result of the extreme economic conditions, any intruder from the exterior naturally appears as the bearer of good things, he is the keeper who brings refreshment to the cage. Both the army and Jean Lévesque are intruders who give the impression of bearing refreshment to faded lives and faded hopes; but they also create the impression of possible escape or flight, thus feeding a psychological hunger.

In the case of Azarius, the army offers an "honourable" exit out of St.-Henri. Azarius is a man made in the old Quebec mould, made for the "Divine Order".[80] He is a misfit in the city. Rose-Anna likewise is a misfit in the city; but as an image of the archetypal French-Canadian woman and Mother, her innate strengths allow her to endure or survive in the urban cage, even if only as a "Mater dolorosa".[81] Azarius' plight, however, is somewhat different. Once out of the garden of the past, he cannot overcome defeat by his present condition. As compensation, he refuses to perceive the actuality of his situation and to accept his weakness. He refuses to connect the plight of his family and his inability to provide for them to a pride nurtured by a devastated ideal (p. 142). Azarius' one act of courage is Pyrrhic. He succeeds in solving two problems, one psychological, the other economic. But his act represents the final dissolution of the garden vision through the break-up of the family. The image at the end of the book is totally ironic: as the family breaks up in the dispersal of its male members, the human diaspora itself is projected through the image of the "gathering storm".

Rose-Anna's condition of helplessness can be observed in her vain efforts to keep family and home together. But Gabrielle Roy's narrative is built upon a base of bitter ironies. Spring in the cage is ushered in by the search for new lodgings, one made necessary by Rose-Anna's new pregnancy (she gives birth a total of twelve times); Florentine's first is also the spring's new pregnancy (p. 83):

> Le printemps! Qu'est-ce qu'il avait signifié pour elle? Dans sa vie de femme mariée [Rose-Anna], deux événements s'associaient toujours au printemps; elle était enceinte et, dans cet état il lui fallait se mettre sur le chemin pour trouver un logis. Tous les printemps, ils déménageaient.

This picture of spring is easily contrastable to the springs of yesteryear (pp. 151-152). If spring brings new progeny into the cage, it also brings death, death in war and death for little Daniel in the hospital. There is psychological death and defeat as well. There is no solution for him, not even the bitter one of war. Rose-Anna is forced to accept the ultimate truth about her life in the slum. This forced acceptance occurs appropriately upon return from the visit to the country. Rose-Anna's worlds, previously floating free and unconnected in her mind, are confronted in a jolting new psychological space where urban and rural worlds meet; where past and present intersect without forming together; where childhood and adulthood, and the spiritual and material orders diverge. As this psychological space is formed, it naturally acquires the physical characteristics of the cage to substantiate it. Rose-Anna is therefore forced to accept an increased burden of resignation. Resigned fully to city poverty, the memory of rural wealth in her past at one time tempered her resignation. Now resignation is an utterly final aquiescence: Rose-Anna perceives the cage with complete clarity of detail at the novel's end.

In the case of Jean, the cage is a temporary condition whose physical and psychological space he clearly perceives; but he cannot perceive his ambitions as extensions of the same. His seduction of

Florentine reiterates the truth of his original perceptions: to flee the cage one's activities inside it must be circumscribed by and subordinated to the means of escape, including the disavowal of human relationships likely to be contracted therein. To escape the potential destructiveness of the cage, every act and thought related to it must be defined and regarded as temporary. Thus, the way to defeat an alienating space is to create a counter-space. For Jean, as for Emmanuel and Florentine, the garden represents, not a lived experience or briefly held moment, but a re-creative force that must be newly generated. It is, of course, the choice and creation of counter-space that will determine the success of the dialectics: space (cage), counter-space (garden), new space (universal solution). Both Florentine and Jean choose rebellion as their means of rendering potential a counter-space. Both give that space material dimensions that they feel will create beneficial psychological dimensions. For Jean, the war is the instrument of economic escape from the confines of St.-Henri by way of its industries. For Florentine, the war provides the economic means of rejecting her mother's fate for herself and leaving the slum's confines by way of Emmanuel's petty bourgeois status and enlistment. In either case, the counter-space is the goal that will insure both short-term and long-term gain. Only Emmanuel, however, given the short-term gains, truly contemplates the long-term; that is, the universal dimensions of the new space.

The endless round of spring movings and pregnancies constitutes Rose-Anna's perpetual motion in the cage, while Azarius' chronic unemployment portrays the futility of his up-rooted life. Florentine, having risked her chastity, loses Jean but wins entry to the middle-class by marrying Emmanuel. Jean, however, is the one who remains the focal-point for cage life:

> Jean Lévesque is the paramount symbol of the new order, both for the values he stands for and for his origins. His origins are not archetypal: he is not of a big family whose roots are in the rural framework; he does not partake of a paternal inspiration (or lack of) that prepares for a destined path in life. Indeed, Lévesque has no family, he is a man without roots. (. . .) A man without a past, Jean Lévesque exists in the present only, fully aware that only thus can the promises of the future be fulfilled. (. . .) Prototypifying the replacement of the Messianic myth by the American Dream, and like many Horatio Algers and Sammy Glicks (by contrast, Azarius' emblem in defeat is Willy Loman), Lévesque is ruthless and single-minded in his desire to "get ahead". Benjamin Franklin (the aphorist of Poor Richard's Almanach) would have approved of his Spartan life, living in a small room, working in a factory during the day and going to school at night . . . [82]

This focal-point attracts the psychological space left vacant by the failure of the old order of values. Rose-Anna has fulfilled the old prescriptions: "J'ai fait mon devoir, Notre-Seigneur, j'ai eu onze enfants" (p. 89); but the effort to extend those prescriptions beyond herself to her family proves to be fruitless. And risking a weak pun, fruits only grow in the garden. The cage, the urban experience, obliterates the dimensions of Rose-Anna's internal strengths. Endurance or survival is a psychological wasteland that preserves the body but rots the soul. Rose-Anna, economically safe, is left with the taste of despair in the end. Azarius' military uniform delivers the final shattering blow to Rose-Anna's faith, badly shaken as it is: "Sa bouche frémit. Et soudain elle poussa un grand cri, un seul, qui se perdit dans la marche sifflante d'une locomotive." (p. 335). The image of the "machine in the garden" is particularly timely: its whistle signals departure and destruction simultaneously.[83]

The garden invaded by the machine is, of course, the failed or pseudo-garden of the St.-Henri slum and its parody of rural community life. An even more graphic portrait emerges as Rose-Anna conducts her annual spring hunt for new quarters (p. 87):

> Une nuée d'enfants dépenaillés jouaient sur les trottoirs au milieu de saletés. Des femmes maigres et tristes apparaissaient sur les seuils malodorants, étonnées de ce soleil qui faisait des carrés de lumière devant chaque caisse à ordures. D'autres posaient leur nourrisson à l'appui de la croisée et leur regard absent errait. Partout des carreaux bouchés de guenilles ou de papier gras. Partout des voix aigres, des pleurs d'enfants, des cris qui jaillissaient, douloureux, des profondeurs de quelque maison, portes et volets rabattus, morte, murée sous la lumière comme une tombe.

Reading carefully, one can note that the above quotation is a vivid description of a ghetto, itself by definition a delimited and closed space; but it is a ghetto that is grave-like. Inside it, adults are in a state of advanced decay and children are in the process of dying. Consequently, it is a human garbage heap whose refuse appears everywhere scattered and lifeless. Part of the forcefulness of the image derives from the combination of graveyard and dumpyard: the bad smell, the scattered arrangement, the emptiness; sounds are plaintive, houses tomb-like. Graveyard, dumpyard, ghetto, slum, these are all cage homologues. The narration excels at depicting them and their characteristics. With similar lucidity, Jean displays a profound consciousness while holding Florentine in his arms at the approach of the fateful moment (p. 183):

> Mais il la retenait contre lui. Il savait maintenant que la maison de Florentine lui rappelait ce qu'il avait par-dessus tout redouté: l'odeur de pauvreté, cette odeur implacable des vêtements pauvres, cette pauvreté qu'on reconnaît les yeux clos. Il comprenait que Florentine elle-même personnifiait ce genre de vie misérable contre laquelle tout son être se soulevait.

Jean also discovers that the true motives behind his attraction to Florentine was a perverse attraction to the mirror of his own past (p. 183): "Elle était sa misère, sa solitude, son enfance triste, sa jeunesse solitaire; elle était tout ce qu'il avait hai, ce qu'il reniat (. . .)" A purgation of memories and missed experiences for Jean turns into fate for Florentine. The author, with a penchant for pathetic fallacy, seals it for her; "Au dehors, sur le faubourg imprégné de la grande paix du dimanche, les clôches sonnaient les vêpres". (p. 184). If she cannot have both the romance and security of the "happy and successful" marraige of North American urban mythology, she will definitely settle for a "successful" marriage with Emmanuel.

If Rose-Anna and Azarius are the unfortunate and unhappy victims of a stifling society, Florentine and Jean are the unwilling victims of a changed and changing society. While they rebel in their unwillingness to accept the legacy of their elders, others fail. If Florentine and Jean at least achieve an exit out of St.-Henri, characters like Alphonse, Pitou and Boisvert remain naive and deluded victims of the slum-cage.[84] The substance of their revolt is reduced to a discontent of words:

Alphonse's litany of Ste.-Catherine Street riches; their railings against each other as each being the prey of society's indifference (chp. 4); endless conversation on the war; empty economic speculation; and finally, Boisvert's penniless marriage "for love" and Pitou's pitiful spectacle as a recruit. Their economic plight is ended by war, a bitter and ironic salvation that marches them out of St.-Henri into the larger confinement of a world at war. These characters underscore the patterns of life in the cage. On the social scale, they are obscure members of a mass struggling vainly for a happy life. On the economic scale, they personify the loss by the industrial masses of control over their own sources of food, shelter and labour. The Depression and the War, therefore, represent the final dissolution of the old organic community; and in the grand quest for happiness and peace, suffering separates us more effectively from each other than does indifference,[85] the indifference of a complacent and well-knit society.

More than indifference, the disease explored in Alexandre Chenevert, suffering is the hallmark of Bonheur d'occassion and the animus of the cage. It is significant that for the younger generation no other existence enters the consciousness except a refined urban variety. There is no true pastoral equivalent for any of them from another life or time except the parody generated at the cinema on the "silver screen", Ste.-Catherine Street and Westmount. Hence, the experience of happiness is virtually absent from their lives, though they constantly wish for the future to be happy; but they can never draw on a past experience as a positive source of inspiration:

> It is true that, like Willa Cather, Gabrielle Roy endorses the values of the past and the frontier . . . . Unlike Cather, however, Gabrielle Roy is unflinchingly aware that there is no real escape from the present. Here and now is where Everyman lives; and his greatest gifts in a world where both faith and justice have perished are his ability to endure and to love.[86]

A new landscape, then, has replaced the old; escape has usurped the place of inscape; the garden and the cage seem further apart than ever.

Emmanuel forms the third point in a triangular relationship with Florentine and Jean. The relationship, however, resembles a circle more than a triangle: Florentine pursues Jean; Jean flees her; Emmanuel pursues Florentine; she almost flees him. The first two points of this "turning triangle" are depicted in pursuit and flight, while the third point is depicted in quest. Fleeing poverty, Florentine pursues Jean as a way out of the cage; pursuing his ambitions, Jean flees from Florentine as he flees St.-Henri. Emmanuel is neither poor nor dispossessed as are the other two; but he accepts the realities of the slum as part of his quest. As a true son, he returns periodically to keep up the friendships of his youth. Emmanuel, then, is cast in the mould of an existential hero seeking to redefine his relationship to his environment. He is not a hero according to Sartre and Camus in every respect. Emmanuel's quest is centred on coming to terms with all the contradictions that define existence in a cage. Added to his quest for answers is a dimension that is missing for the other characters: the universal dimension. The universal dimension is the largest in Emmanuel's life.

He seeks the universal solution through a garden-cage dialectics applied to the whole universe. His enlistment in the army represents his own version of acte gratuit, a faith that the cure lies in the disease. The instrument of peace is love; love that materializes in the person of Florentine, love that is harmony (harmony will be significant in the solution of the problems of happiness and narration) for all mankind, love kindled through the destruction of hate: " Le salut dans la guerre!" (p. 339). As does every modern hero, Emmanuel experiences doubt and a weakening of resolve; [87] he discovers that he cannot be the traditional hero, that enlisting does not automatically provide him with a lance and white charger. Yet the extent of his heroic action will be measured by the willingness to face the consequences of such a cynical discovery, as well as the consequences of his actions.

What serves as the essential food for thought leading to Emmanuel's contemplation of universal problems? Up to chapter twenty-eight, Emmanuel had progressed normally through the problematics of history, their effect on St.-Henri, their role in the war and their place in natural relationships as symbolized by money (p. 54). Emmanuel's faith in a war to end all wars is based on a belief that the connection between money and war is circular and self-destructive (p. 55). Emmanuel feels nostalgia for St.-Henri: "Son village dans la grande ville! Car nul quartier de Montréal n'a conservé ses limites précises, sa vie de village, (. . .) comme Saint-Henri." (p. 252); but he also perceives the quarter in all its cage attributes, realistically and vividly, a life taking on a Kafkaesque quality (p. 253):

> Les ménagères allaient vivement, de gros paquets sur le buste. Et là-haut, dans sa guérite élevée au-dessus des toits, l'aiguilleur se penchait quelquefois à une vitre crasseuse, et on aurait dit qu'il regardait passer sous lui un peuple de fourmis. (. . .)
>
> . . . .
>
> Saint-Henri: termitière villageoise!

Emmanuel can never reject this "village" of his, this urban cage that has some cosmological meaning for him; it is not only a world cross-roads (the river, the trains, the military traffic), but also a component of his love for Florentine (p. 256). Emmanuel is forced to face the facts of love extended to the rest of humanity. Emmanuel cannot escape the consequences of pursuing an internal dialogue probing his own positions (pp. 266-267): "(. . .) mais il savait que la détresse régnait dans le monde avant la guerre et qu'on la soulage autrement qu'avec les armes." There is a process of dissolution; that is, a true dialectics of self-examination and self-revelation that opens the way to a completely cynical retreat and resignation. Following upon the bitter ironies of his introspections, Emmanuel is forced to re-appraise his motives for enlisting and to confront the whole spectrum of emotions and ideas provoked by the question of man's relationship to the total environment of life: a relationship that is both physical and spiritual. The St.-Henri cage forms a prison of thoughts and feelings where relief is offered in thoughts of love alone. Emmanuel muses upon the poverty of the slum and the economic fate visited upon it through the indifference of the rich and the machinations of war. All life's problems will come together in a vision descending from the heights of Westmount to St.-Henri (p. 269): "Trop de choses vraiement restaient inexpliquées en lui, s'opposant, et qui demandaient à s'entendre." This night of visions represents an incipient version of the universal solution, that part of the garden-cage dialectic that will be developed in subsequent books: it is the vision of the naive artist looking for its articulation. It is a vision that happens in the metatypal garden of the past on top of the mountain. It is also a prelude to a discovery of truth occuring in chapter twenty-seven as a result of a confrontation with the friends of his youth. As early as chapter four, Emmanuel had attempted to convince his "old gang" of the necessity to break the "bars" of their cage existence (p. 54); but Emmanuel's faith in a war to end all wars and to restore justice to the world has turned into an agonized inquiry by chapter twenty-seven. It is clear that Emmanuel has no choice but to face the outcome of his own inquiry. He has glimpsed the possibility of the universal solution.

The outcome or conclusion is more profound than a mere understanding of the economic paradoxes of war. It leads to an essential division of things: how can one know his fellow beings if his own being remains a troubling mystery (p. 280 - p. 281):

> Le débat intérieur (. . .) se déchaînait (. . .) Emmanuel fut pris d'une espèce de frémissement. Car subitement il avait cru comprendre une chose épouvantable, horrible, qui dépassait l'imagination, choquait la raison, et pourtant semblait contenter l'homme: c'est que pour faire la guerre, il fallait être rempli d'un amour, d'une passion véhémente, il fallait être exalté par une ivresse, sans quoi elle restait inhumaine et absurde.

This discovery, that war only makes sense as a passionate endeavour, accompanies Emmanuel on a night journey through the playgrounds and secret areas of his childhood. But it is the contemplation of adult fate, the placement of the past into the present that finally leads him to the mountain and the vision under the stars of a world balanced on the edge of destruction, or at least, of a new dark age (p. 285). The stars provide the image of eternal light and eternal inquiry, the celestial light of all ages of inquiry. More importantly, it is clear light, unobscured, leading to clarity. The disparity of life down in the slum and life up in Westmount, the contrast between the chaos below and the order above, become a sheer weight bearing down on Emmanuel's consciousness, just as he glimpses the naiveté of his convictions and feelings (p. 287):

> Un sentiment de détresse s'empara de lui. Il lui apparut qu'il était seul dans l'univers, au bord de l'abîme, et tenant entre ses mains le fil le plus ténu, le plus fragile qui soit de l'éternelle énignme humaine. De la richesse, de l'esprit, qui donc devait encore se sacrifier, qui donc possédait le véritable pouvoir de rédemption? (. . .) Oh, tout ce problème de la justice, du salut du monde était au-dessus de lui, impondérable, immense. Qui était-il, lui pour essayer de l'examiner?

His feeling of ignorance compounds his feeling of solitude in existence, a solitude marked by the invisible feel of the wind and the gulf between the slum below and the top of the mount.

The starless night of the soul descending upon the world is the author's extended cage of universal dimension. Posing the question as to where will the light come from now, only obscures the problem further. Paradoxically, by pondering the imponderable, by seeing the cage clearly, by feeling the acuteness of its constraints, Emmanuel discovers ignorance and solitude, a solitude that bears ironic resemblance to "le petit espace de liberté". In a moment of clarity and magnitude, Emmanuel has recognized his problems and realized that their solution is probably impossible, or at least beyond his understanding. Nevertheless, recognition has an absolute value because it eludes most; recognition metamorphoses the garden-cage dialectic into a transfused experience of oneness and immanence (p. 281):

> Quelle était la passion si forte qu'elle pouvait ainsi soulever, entraîner l'homme? Etait-ce un idéal de justice, de beauté, de fraternité? Avait-il encore, lui, cet idéal? Tout était là. Alphonse ne l'avait point, Azarius non plus. Mais lui, Emmanuel, pouvait-il encore le retenir (. . .)?

The ironies and paradoxes of life have become those of love. The moment of vision passes, the same way as do all doubts, all indecision, all soul-searching, with the evocation of love and the tenderness of desire (p. 287). Emmanuel has at least glimpsed the vast possibilities of the universal solution.

The events of this night reverberate the day of Emmanuel's departure overseas. Having posed the problem on the Westmount heights, and having asked the question as to whether wealth or the spirit held redemption for man, the events at the station before the departure of the troop train usher in a brutal but final irony (p. 338): "Le salut dans la guerre!" The feeble but final rejoinder to the everlasting WHY, "Ca finira. Un jour, ça finira. Un jour, ça prendra fin" (p. 340), is uttered Cassandra-like by an old woman milling with the crowd. Whether the words represent the only human hope, transmitted in the dialogue between the dying and those about to die, is an ambiguity given to interpretation. As the train leaves, as Florentine mentally calculates her army allowances, the narrative closes full circle with the storm gathering on the horizon, the dawn of a new but very familiar era.

La Petite Poule d'Eau (1950)

Gabrielle Roy's second book is quite different in subject than the first. Here we have a whole picture of a prototype garden, the garden glimpsed in Rose-Anna's past. Significantly, that glimpse reveals a prototype whose physical dimensions reside in Manitoba rather than in Quebec. The first book records the author's experience of a world outside Manitoba and projects an image of urban life in modern industrialized society. If there is to be a narrative solution of the problematics investigated by the author, it is not surprising that the second book should return to the past, to the author's formative experiences.[88] This is important because the garden experience is a basic formative one that relates to a nostalgia for child-like perception and intuition. The glimpse of the pastoral moment as perceived by Rose-Anna in Bonheur d'occasion is an insubstantial memory compared to the prototype constructed in La Petite Poule d'Eau. The link established in this book between le vieux Québec and Manitoba reflects a folkloric connection with a cultural memory that is filtered through time and the experience of Manitoba life:

> Là où l'on retourne écouter le vent comme en son enfance c'est la patrie. Ce l'est aussi assurément là où l'on a une sépulture à soigner. Maintenant c'est mon tour, ayant choisi de vivre au Québec un peu à cause de l'amour que m'en a communiqué ma mère, de revenir au Manitoba

> pour soigner sa sépulture. Et aussi pour écouter le vent de mon enfance.
>
> . . . .
>
> Pourtant, c'est peut-être à cette époque de mon enfance au Manitoba que la vie française y fut à son plus pur, toute enfiévrée par des discours, des manifestations, des visites d'encouragement du Québec, une ferveur que n'arrivaient pas à abattre les obstacles.[89]

These facts and the events of the "Manitoba novels demonstrate that the link between past and present provides a dynamic thematic connection in all of Gabrielle Roy's works. For example, the first book grew out of the author's peregrinations in St.-Henri, while La Petite Poule d'Eau contains the author's first hand experience of the region itself where she taught one summer before leaving for Europe.[90] A list of autobiographical incidents in each book could be drawn up and would underscore the thematic connection just mentioned. This is not to say that autobiography holds a position of great importance in the author's fictional universe, but rather that it emphasizes a central thematic concern:

> Aussi l'important ne réside-t-il nullement dans l'aspect documentaire ou autobiographique de l'ouvrage, mais bien plutôt dans le processus de projection ou de l'idéalisation qu'il implique, devenant un moyen pour l'écrivain de traduire en images sa nostalgie et sa soif de réconciliation.[91]

The important words to note above are: "processus", "nostalgie" and "réconcilation". All focus on the dialectics outlined thus far and the problematics of narration: which synthetical structures will lead to a reconcilation of the impossibility of returning to the garden in order to solve the Problem of Happiness and the possibility of evolving a universal solution by way of a narrative process? La Petite Poule d'Eau will therefore reveal the dialectics of the garden and cage as a counterpoint to Bonheur d'occasion, and it will expose the concern or connections expressed in the title of this chapter: to delineate the problems of happiness and narration and to propose their solution.

In order to identify the problem more concisely, there must be a visible conflict that needs reconciliation. Thus the first two books expose contrary conditions, one inhibiting, the other liberating; but the opposition between them is not merely a surface opposition between physical environments. They are structural opposites whose configurations embody all the physical, psychological and spiritual dimensions of garden and cage. The juxtaposition of city and country is thereby a moral statement:

> Mes amours d'enfance c'est le ciel silencieux de la plaine s'ajustant à la douce terre rase aussi parfaitement que le couvercle sur le plat entier, ciel qui pourrait enfermer, mais qui, au contraire, par la hauteur du dôme, invite à s'élancer, à se délivrer; c'est la silhouette particulière, en deux pans, de nos silos à blé, leur ombre bleue découpée sur un ciel brouillé de chaleur, seule, par les jours d'été, à signaler au loin les villages de l'immensité plate; ce sont les mirages de ces journées torrides où la sécheresse de la route et des champs fait apparaître à l'horizon de miroitantes pièces d'eau qui tremblent à ras terre. Ce sont les petits groupes d'arbres, les "bluffs" assemblés comme pour causer dans le désert du monde, et puis c'est la variété humaine à l'infini.[92]

The city of adulthood, of experience, constitutes a socio-economic prison whose moral effects are disastrous. But the country of the past, the childhood of innocence, are a world of ambivalent possibilities: all is constantly on the point of efflorescence. There is no absence, no want, no compulsion. The dimensions of "le petit espace de liberté" are extended, developed or opened into the world of the Water Hen where all things converge: life, love, happiness, humanity and gratefulness. The whole scene is idyllic, a faraway place removed from town and city where all things exist by their immanence. Immersed in the activity of natural life, the island country also becomes a human crossroads through the construction of the school and the inter-action of the variegated community whose unity is symbolized in the figure of the Capuchin.

The physical environment is described vividly and realistically, but in pastoral tones. That is, in spite of its hard facts, nature, though impassive, is a sympathetic environment; man fits in naturally, in other words (p 14):

> Et c'était une paix infinie que d'y voir les oiseaux aquatiques, vers le soir, de partout s'envoler des roseaux et virer ensemble sur un côté du ciel qu'ils assombrissaient. (. . .)
> Un grand toupeau de moutons y passait dans la plus parfaite liberté; autrement, on eût dit de l'île inhabitée.
>
> Cependant, il s'y trouvait une maison. (. . .)
>
> C'était là qu'habitaient les Tousignant.
>
> Des sept beaux enfants sauvages et docile, un seul avait été jusqu'au village de Sainte-Rose-du-Lac, pour y faire traiter une otite très grave. Quelques-uns des autres enfants avaient parfois accompagné le père qui, deux ou trois fois par année, se rendait au Portage-des-Près y prendre les ordres du propriétaire du *ranch* dont il était l'intendant.

An analysis of the above quotation will reveal the elements that constitute the garden environment. There is an infinite peacefulness, a timeless quality of space constructed of natural components: both flora and fauna contribute to the quality of space. Such natural harmony is balanced by another, that of the domestic flocks and the abode of man. The sheep most clearly recall the ancient pastoral mode. The introduction of the Tousignant brood as "sauvages et dociles" [93] places them directly into the naturalness of the scene as being both wild and peaceful, securely tied to the island domain. As if to emphasize the fact of union, the land occupied by the family is not owned by them. Thus, the taint of ownership does not interupt their relationship to it; the union with nature and the land is primal without unnatural constraints. Finally, it is the Mother who is the mediating link with the exterior, for she is at the centre of the ontology created in the first chapter (pp. 14-15):

> C'était la mère qui voyageait le plus. (. . .) Néanmoins, comme elle ne sortait environ qu'une fois l'an de son île, ce long voyage difficile, souvent dangereux, ce voyage épuisant, Luzina Tousignant en était venue à le considérer comme ses vacances. (. . .) "Mon congé approche". Puis elle partait. Et dans cette existence toujours uniforme, c'était la grande, l'unique aventure.

In stark contrast to Rose-Anna's arduous confinements in the pollulating slum, Luzina's life, her environment, the life she gives and supports are the basis for her unique adventure, the a priori proof that garden life is real.

The word, ontology, is purposely chosen to describe the garden dimensions of the Water Hen country, for it describes an entity whose essence can be grasped as a clear and distinct idea. In other words, the garden or garden life, if not perceivable as a direct object of consciousness, can nevertheless be deduced immediately from certain feelings or principles of the heart and soul. It then becomes an idea translated by the intellect or it remains latent; or it is projected into a living time and space as in La Petite Poule d'Eau. This ontology of the garden is deduced from indubitable first principles which generate the necessary truths about the garden. Ontology, therefore, has nothing to do with the contingent order of the world; for the contingency of the world in this case must be the cage or cage life. In summary, it can be stated that belief in a certain essence gives rise to some form of its existence. The essence is not in contention; that is, the idea of the garden because of its Biblical Archetype is an *a priori* truth. Its existence, however, becomes a matter of contention because the author or narrator accepts the variability of existence. Therefore, Gabrielle Roy's books can be said to be an examination of the possible range of variables of existence with respect to the idea of the garden and the contingencies of the cage.

The range of variables is highlighted by the contra-puntal relationship of the first two books to which the third will add a mediating harmonic dimension. The world of the Water Hen is ordered by certain necessities: Luzina's annual trip outside and the return with a new member of the family newly born. The narration of the journey in the book's first part also provides for a narrative structuring of this world. Thus, the first chapter reveals its spatial dimensions, while the second extends them to the itinerary of the trip. The temporal aspects are gradually filled in. Luzina's trip invariably takes place in the spring, in the face of either good or bad weather conditions. The trip is additionally given internal psychological dimensions by the knowledge of

Luzina's voluntary departure each spring and the pleasure she takes in breaking the limitations imposed by life on the island. Ironically, the island in the north, bounded by endless horizon, becomes a constriction, but only temporarily (p. 17) because she always returns and takes pleasure in the doing. The pleasure of leaving is tied to certain communal events, such as meeting and talking with the people who inhabit the places along the way (p. 17). This communal unity expressed in the ideal of duty is certainly that which lies in Rose-Anna's memory, but which for Luzina has become a reality. The community, however, is different: it is polyglot and multiracial. It is a microcosm of humanity in the truest sense of the word. In fact, the idea of a fraternal union is embedded in Luzina's feelings, as borne out by the multiple names given her children, and as will be proven by the Capuchin who personifies the idea (p. 22). It is significant that the land is referred to as solitude and not isolation. The notion of solitude is directly opposed to the other. Isolation is a cage function; while solitude has ontological significance. The garden is a garden of solitude; it always has been; but solitude does not mean the severence of essential connections. Isolation, however, underscores this very fact: severence. The space of solitude is complemented by a temporal aspect: its position in all time. Thus, Luzina's one-week wait for the ride to Rorketon is simply another part of the total configuration of the world of the Water Hen country. In other words, time and space intersect in the solitude of this country. Rorketon is the physical centre of the multiracial and multilingual microcosm. Part of this microcosm is formed by Luzina's own lineage. The memory of a ten-year old train ride from Sainte-Rose-du-Lac in the company of a lady from Quebec, therefore, is an evocation of the idea of a golden time in a place whose memory is dear (p. 27) and which fulfills the function of Mothercountry or place of provenience. Manitoba's northland serves as meeting point for the world and a test for certain necessary truths (p. 32): "Aussi le voyage l'avait-il instruite d'une façon inattendue; il lui avait enseigné que la nature humaine est partout excellente." Luzina is purely maternal and female in her knowledge of the world. The essence of the garden is realized in the existence of a fraternal world community. The stay with the Icelandic family on the return trip transforms the image of the Tower of Babel into a positive one (p. 33); it reflects a multitude of tongues whose *lingua franca* is English and where French is, like others, a *lingua patriae*. In the final chapter of the first part, where the identification of the garden place with the North is made,[94] the journey reaches its apotheosis as for Luzina, "(. . .) elle avait, cette année comme les autres, le cadeau des cadeaux" (p. 36). And the taciturn postman, Nick Sluzick, incarnates the congruence of solitude and the fecundity of garden life (p. 37); and he highlights the identification of garden and north country, an identification that is meaningful throughout all the author's works and that is strengthened successively in each subsequent book. Perhaps the peculiar Canadian contribution to pastoralism can be discerned in the projection and delineation of a nordic garden bearing many of the physical attributes of the archetype.

If love and happiness are possible, then, in the present and past, as for Luzina and Rose-Anna, or can be something hoped for as Emmanuel hopes, this possibility is certainly illustrated by La Petite Poule d'Eau whose idyllic scene provides the physical proof of it. But while nature plays a fundamental role in the make-up of the garden and in the order of garden life, it is Luzina who is the centre of the garden of happiness. In addition to the descriptive force of the setting and the sympathy between nature and characters which must exist in the garden, the book's poetic force lies in the concept behind characters; that is, in the "soul" they are given. Such platonic affinities with Universals shared between characters and environment and between themselves produce characters who are inherently good and whose actions are beautiful and innocent.[95] This is clearly an Edenic condition, but also a human condition attended by trial and concern which can be overcome, as for instance in the spring odyssey that annually puts its voyager to the test. Luzina, with an identical brood of children, is Rose-Anna's happy sister.[96] She appears as harmony and order, for her greatest gift is the ability to create happiness by her very presence. Her imagination is vivid, her manner open and her heart is a vessel of sympathy. On the Water Hen and wherever she goes, she appears as an ordering principle or unifying agent, a maternal factor universally extended. She is innocence, and her being possesses a child-like receptivity to everything in creation. Her natural complement is the ubiquitous and zestful

Capuchin, Father Joseph-Marie. Both affirm the possibility of joy on earth and love generously given in a favourable habitat. It is not nature, therefore, but its human creatures who are love and joy, nature being impartial. Hence the need for the garden's human animation in order to exist apart from the ideal whose conception requires nature to be partial.

Both Luzina and the Capuchin, however, function as sympathetic counterparts for nature. They demonstrate that where nature and man are not in sympathetic harmony, nature's indifference is to be overcome by the quality of human character. Luzina and the Capuchin both feel that it is man who adds to life by being in the world, and that it is not nature by itself that enobles man. Luzina's veneration of the educational ideal is not a naive adulation of human civilisation, nor are the Capuchin's wanderings, in preference to a static mission, a manifestation of pastoral zeal, regardless of his pastor qualities. Both attest to the reality of the notion that life is an expansionary force that cannot remain passive and imprisoned within its natural state. If man has a function, therefore, it is to exist, to become as the world becomes. Life is clearly a dialectical process. Similarily, the Capuchin, a personified Tower of Babel, serves not merely as religious emissary, but as a unifying principle for the farflung community. He partakes of its life in all its aspects: in the family, in society, in politics, in economics and in religion. Far from being an ambulating saint, the Capuchin is one who perceives that life must be made whole underneath the superficial differences that divide mankind. He transcends language and nationality, he overcomes the obstacles of nature, he is ecumenical, he is entrepreneurial, he is ministrative; he is all those things because he must perform in a community where life needs to be approached through such a wide-angled perspective.

The garden attributes of the Water Hen country can be discerned without difficulty. Its location gives it the spatial quality of a "lost Eden", and though its separateness is not total, it does appear as a region distinct from the southern part of the province (p. 167):

> Les lacs au Manitoba sont assemblés de manière à former une barrière presque complète au pays qu'ils enferment (. . .) C'est l'une des régions les moins peuplées au monde, un triste pays perdu où l'on rencontre pourtant des représentants d'à peu près toutes les races de la terre.

In spite of its distant location, it is an accessible region, as demonstrated by the government's interest in the Water Hen School District, the Capuchin's trips in and out, the teachers who come to it, the fur-trade and Luzina's annual odyssey. It is a primative natural paradise, criss-crossed by the aerial trails of local species of fowl: "Le pays était sillonné de voies aériennes" (p. 44), an image that immediately recalls the St.-Henri slum that was "furrowed" by train tracks, streets and overhead wires. In the second part of the book, "L'école de la Petite Poule d'Eau", certain dimensional scales are established. For example, Winnipeg and its legislative building are made into a cosmopolitan centre and seat of benevolent government from whose point all territories are overseen. The application for a new school and its acceptance by the authorities are proof for Luzina that the benign force of government cares for all its citizens as it moves northward, concentrically, in concern for their education. More importantly, however, is the scale of territories set up by the narrative structure, a scale that is important for the total universe of the author's fiction. This scale can be arranged concentrically and embodies the garden-cage dialectic. At the centre of what is an ontological scale is the idea of the garden whose existence is projected as a radius through the series of circles: the smallest circle is the city, the next is the rural countryside, followed by the circle of the prairie which is encircled by the north country. The last and largest circle is the tundra ("la toundra éternelle") which completes the scale as observed on page forty-seven. The significance of the scale lies in the fact that it plots the size and state of the garden idea as it grows forth into existence. The city becomes the cage because its dimensions are too constricting and do not permit the expansiveness to be found in the garden. The rural countryside, though more clearly affirmative by its geography and rural life of communion, becomes a poor prototype when it is trapped in the memory as in the case of Rose-Anna. The prairie offers a wider horizon of perception and a communion between nature and man that is more elemental than the ordered affinities of rural society. It is a garden approaching that condition of equilibrium and simplicity that is the object of the narrative search, and this will become more evident in later books. The North, finally, as epitomized by the Water Hen country represents a garden situation par excellence, as it occupies the median between prairie and tundra. The tundra, as the furthest point from the centre, possesses all the garden qualities, but in paradoxical suspension, for here is the farthest man can reach in his attempt to be in the world. As will become apparent in later novels, the far north represents an encounter with the garden-cage dialectic in its simplest dimensions: for the artist, the attempt to assimilate form as well as matter; for the Eskimo, the attempt to assimilate one world into another.

The Water Hen country, because it occupies a median position, projects a picture of greater equilibrium. Luzina's Edenic lustre is balanced by memories from her past. These memories delineate the desire to pass on a human heritage. Hence the efforts for the school and its ultimate effect on "les demi-sauvages" who grow attracted to the space and time beyond the limits of their native island. In this respect, the circle of the city introduces into the solitude of the North through the agency of the different teachers: the young Mlle. Côté whose urban manners impart a sense of decorum; the aging Miss O'Rorke whose sterness leaves an odour of discipline; and the pseudo-nature philosopher Dubreuil who is out of his city cage on excursion into the garden where he proceeds with a most unnatural slaughter of the island's bird population. Such book-borrowed postualtions as, "La nature, comprenez-vous, est encore la meilleure éducatrice" (p. 113), are followed by a rationalization of his neglected teaching duties. The words of the fowl shooter, however, do reflect an ironic sense of proportion concerning the fate of unspoiled beings when exposed to the brightness of knowledge. Dubreuil, whose imagination exploits natural metaphors as a teaching tool, remains an interloper, a destructive element who shoots for sport upsetting the natural order (p. 114):

"Jamais on n'avait vu un tel carnage dans l'île."

He is the most forceful symbolic image of the cage, and the intellectual banalities about liberty and natural freedom that fall from his lips are profanities. A product of civilisation, he is a pathetic urban man on summer holidays in the woods, re-living fake memories of fake voyageur and vicarious hunter. His ideas of the garden are static and bookish, hastening the departure of the young from the island by whetting their appetites for more (p. 123). Before leaving for his principalship, the baccalaureate offers some realistic advice, condemning himself in the process (p. 124):

> Fermez donc l'école. Vous n'aurez jamais ici que des vieux chevaux de bataille comme votre Miss O'Rorke ou des types comme moi qui aiment la chasse. Et même ceux-là, vous finirez par ne plus les voir. Les classes d'été, vous comprenez, ça finit par ne plus attirer que les ratés. Et l'espèce est en train de disparaitre à ce que l'on dit.

Educated man is clearly out of touch and out of tune with the garden because he can only touch it with his mind. At best, he is a temporary visitor. Luzina does not fully comprehend the ambiguity of the teacher's last words. Next year, no teacher arrives. The schoolroom falls into disuse. The garden is not a place for advanced civilisation. It is a place of gestation. Either the young who nest in it cease to expand their expectations, or they leave their nest for the pursuit of knowledge. Knowledge of a kind is a cage function; but creative intuition and understanding (gestation) are a garden function. The first of the young migrates with the birds flying south (pp. 132-133). Another leaves in spring. The season for new life on the island has become the season for new dreams of the cage. Sow the seeds of knowledge and you sow the seeds of destruction of garden life (p. 140).

However, this "destruction" of the nest represents the natural inevitability of process. The school, the teachers, Luzina, the father, the Water Hen country, the solitude of the north all become the past for the children who will carry this garden experience as a vivid memory as they move about and in and out of various cages. The history of their lives represents an unwritten novel of ideas, the subtext of the dialectic pursued in the author's total work. As the first children leave, so too the younger ones, infected by the "disease" of knowledge. The island slowly empties of its human content. The delapidated schoolhouse appears simultaneously as the image of the invasion of the garden by the fruit of knowledge and its negative effect on garden life. For Luzina, whose life is the Water Hen country, the life of her children must be away from this "desert" (p. 154); and so, the school provides the way out (p. 154). But for others, the school looms in another light: "Les métis se souciaient d'une école comme d'une prison, d'un cachot muni de barreaux" (p. 155).

The effect of the migration of the children has a natural counterpart; nature seems to be in sympathy: "Les hivers semblaient devenir de plus en plus rudes à la Petite Poule d'Eau" (p. 157); nature seems to provide an added impulse to leave. Luzina, older now, finds solace in her youngest child, the last "surprise" who, she feels, cannot be separated from her (p. 159). But ironically, a letter arrives from Joséphine, a reincarnated Mlle. Côté, suggesting that soon it will be time to send the last one south (p. 162). The same letter reveals that events have gone full circle: Joséphine describes her first day as teacher, and recalls the sacrifices made by her mother for her education (p. 160). The letter also contains this phrase: "C'est toi qui nous a donné le goût d'apprendre" (p. 161), and ironic statement because it recollects the fact that Luzina's provision for the education of her young resulted from her own memories of childhood. The effort to replicate that happy experience for her children has led to their diaspora, and it seems none will carry on the life of the Water Hen. The son studying medicine at Laval, "dans cette même petite ville de Québec d'où le vieux gouverneur de Mademoiselle Côté avait répondu par la bouche de ses canons!" (p. 161), represents the closure of another circle by being in the old "homeland"; and the myth of return plays a strong part in the dialectic of garden and cage. There is a series of comings and goings, therefore, between the two, or a series of attempted comings and goings. The story of the migration of the Tousignant children is a picture of a diaspora in concentric circles: the farthest circle reaches to Quebec, the next to Winnipeg, and from there northwards through Dauphin, Sainte-

Rose-du-Lac, Rorketon to the centre on the island (pp. 162-163).

The second part of the book ends with the dullness of winter, and Luzina's attempts to fill the days by writing to her dispersed brood. But in order to use up more time, she begins to teach the last "surprise" the mysteries of the alphabet, thus dismantling what was supposed to be "le bâton de sa vieillesse" (p. 163); namely, her last child (p. 164). And thus the circle closes with a typical garden irony: a mixture of nostalgia and regret. And this is also the process of reconciliation.

The Capuchin, as Luzina's happy brother, can be said to be the incarnation of Luzina's universal belief in the spirit. He very much resembles the stereotype of the happy, pious, generous, intelligent and forbearing Christian missionary; in particular, the itinerant Catholic missionary propagating the faith and human charity over the continents of the world. This stereotype is reinforced by those of its companion stereotypes, the clerics at the mission of Toutes-Aides: the parish pastor absorbed in re-creating the artificial gardens of ancient church architecture (p. 168); the Brother tending his precarious vegetable garden; the intellectual theologian writing his great tract in the wilderness; all of them follow the Voltairian prescription, "À chacun de travailler dans sa sphère" (p. 169). The Capuchin's garden is the northern part of the province which he criss-crosses with great pleasure and anticipation, the personification of his vast parish (p. 168). He flees any existence that presents a potential claustraphobia. He becomes a wandering monk, straight out of Catholic historiography (p. 172) who is at home in a world of many races and many tongues (p. 182):

> Il était à l'aise en mettant pied dans cette petite Babel. Que les dix ou douze nationalités représentées à Rorketon pussent si bien s'entendre, bavarder, rire, chanter ensemble, n'était-ce pas la preuve définitive, irréfutable, que l'humanité était faite pour la concorde!

The above is an allusion to universal harmony in a country where the world can meet and live together. Obviously, the solution to universal discord must be calculated on a universal scale. The multiracial, multicultural community is a physical and concrete image of such a solution. It is also a community that tolerates different religions in close contact; the religious harmony thus represents a rapprochement of two gardens, the terrestial and the paradisical: "Il lui semblait s'approcher singulièrement de Dieu dans cette si fraternelle confusion des langues et des visages" (p. 184). Just as Luzina embraces the world through her memory of childhood and her educational experience, so does the Capuchin embrace the world by striding through it. Both characters love the solitude of their garden country, but both reject isolation whether physical, spiritual or psychological. Both need the presence of others, both crave community and communion; and they each approach their existence and world through the perspective of simplicity, a definite pastoral habit. But this simplicity of theirs functions only in conjunction with life and a sense of its oneness with all creation (p. 185): "A la vérité, il endurait assez mal la solitude." Solitude here refers to the Capuchin's uneasiness in an environment devoid of human relationship, an uneasiness that reinforces the fact of his polyglot abilities. The narrative itself adds to the reinforcement and the idea of simplicity by being both simple and childlike. Such a technique attempts to focus onto the feelings and psychology of the characters, thereby endowing them with garden qualities. This technique of narration also forms part of the search for a narrative solution to the problems of happiness and narration, or the production of a prose pastoralism, as will be demonstrated later in this chapter.

The attempt to generate simplicity has its hazards. It leads the reader to ambivalent feelings about the text because it becomes difficult to determine whether the narrative has degenerated into a rather childish version of pastoral naiveté or has succeeded in projecting a mood and feeling of innocence buoyed by a sympathetic pastoralism. However, the narrative does attempt to structure the idea of multicultural, multilingual, multiracial and polyreligious Manitoba as a garden microcosm enfolding all antinomies. The Capuchin's ecumenical adventures, therefore, are meant to be part of that structuring effort. The adventures in the fur-trade denote the same; but they demonstrate, in addition, that the Capuchin is fully human, reaching out to both spiritual and economic needs; in other words, serving, as a good shepherd, all the needs of his flock. That he gives into pride and relish of his success adds a dimension to his character. Here the narrative produces a stronger impression on the reader, even while using the technique of elevating simple things, thoughts and activities to a state befitting garden life. In light of this, episodes such as the one revealing the pastor's virginal ecstasy over the music of J.S. Bach (p. 199) fade into a larger perspective.

The human element is forced to adapt to the impassiveness of the natural life around it. As a result, there is a constant disruption of the relationship between man and ecology, and this disruption stems from the exigencies of man's own social structures. The action of tension and flexion between nature and man is demonstrated by the ambiguities of Luzina's educational efforts on behalf of her children. It is perhaps more clearly illustrated by the actions of the Capuchin on behalf of the trappers cheated by the furtrader. Even in a remote Arcadia, one that is located inside human time and space, there is a disruption of economic harmony by motives unconnected with garden life but connected to the cage. Capitalism, therefore, is a cage system manipulated by the trader Bessette (pp. 211-212). Its effects are deleterious and symptomatic. The Capuchin, in an attempt to restore a more pastoral economic balance, undertakes to sell furs on behalf of the Métis. Winnipeg, it turns out, is only one cage inside another, Toronto. As agent for the fur company, the Capuchin makes regular spring trips to the metropolis where he is unbelieveably successful as agent for all concerned. However, his experience produces a self-illumination when the priest discovers the latent negative qualities of his character (p. 220). It is at this point that the narrative succeeds in erasing the weak and distorted impression of the priest as a purely stereotyped complement for Luzina. The narrative humbles him and brings him down from his saintly heights. With such a self-illumination, the Capuchin is forced to realize that his efforts and good intentions on behalf of his clients and parishioners have only restored the economic balance as it is set in the cage. The pastoral economy has not been balanced because his clients persist in their usual bad habits: buying on credit, spending foolishly on spirits and small luxuries. The pastoral economy is that one which produces a reciprocal action; that is, it brings returns that are non-material as well as material. The non-material, of course, have greater value because of their rippling effect on garden life. What is demonstrated above is the failure of a balance to be set, and that a rippling effect does not create itself. The Capuchin's hopes have brought the cage into the garden closer to its most innocent inhabitants. The failure of his good intentions derives from a lack of foresight, or lack of insight in the solution of the garden-cage conflict. His best offer is compassion and empathy (pp. 225): "Ces pauvres métis, exploités déjà dans leur origine, l'étaient encore maintenant, par les marchands de plaisir de toutes sortes qui profitaient de leur simplicité." The Capuchin's vision of justice and freedom in life rests principally on a faith in Divine Will, to the extent that he even doubts it was anything but Divine Will that led him to the Imperial Fur Company in Toronto. He takes saintly solace in the fact that God's ways are hidden but wise; nevertheless, he still cannot resist savouring his brief encounter with power and the feelings it gave him (p. 226).

The remaining chapters in the third part (7-9) bring the narrative full circle back to Luzina, and to the Mass and party on the island. These chapters are revelatory in their melding of social and religious celebration. The true nature of the pastoral inhabitants of the garden is revealed to be essentially good, Christian and simple. It must be remembered that the author is struggling with a narrative solution to a philosophical problem that is being elaborated at the same time in a fictional mode. As such, she must follow the requirements of the dialectics being pursued. The goodness, faith and simplicity of Luzina and the Capuchin call for some distance between author, character and reader if the novel is not to fall into parody of the pastoral. Both Luzina and the Capuchin are representative of pastoral ways substantiated by a garden setting with appropriate seasonal cycle. Winter is long and harsh, but endured as a suspension or hibernation of garden life, a temporal lapse that is re-captured in the pastoral season (p. 229):

> Luzina aimait bien ce temps de l'année, surtout après le passage de Bessette qui était tout de même comme un nuage dans un ciel parfaitment agréable. Sa seule réserve était que toute la visite de l'année arrivait pour ainsi dire à la fois et que l'on n'avait pas le temps de la goûter assez. Elle regrettait qu'on ne pût en garder un peu pour l'hiver où l'on aurait eu tellement de loisir pour s'en régaler.

The season is summer, just around harvesttime, and summer is the season of plenitude, the gathering of spring hopes whose reference points are in the past: the sojourn of Mlle. Côté (p. 230). And it is this time that the book's final chapters unfold with the tale of the Capuchin's annual visit and the party.

The qualities of goodness, faith and simplicity are projected throughout the novel via a prism of varying degrees of garden and of cage: primitivism against education, childhood and adulthood, rural opposed to urban, island and mainland, wilderness against settlement. Even the far-flung settlements are capable of conveying a taint of cage, while the island of the Little Water Hen remains a garden intact. The Capuchin's mission is to bring the virtues of pastoral life into the community. The garden requires merely an annual renewal of human interrelationships to perserve its innocence and simplicity. Human interrelationship functions in Luzina's contacts with the world beyond her home, made and maintained through her annual trips. It is reaffirmed by the Capuchin's visit. In the garden, while they suffer the pangs of separation from others, the inhabitants do not suffer the maladies and diseases that afflict others (p. 233). This fact re-confirms the healthy contrast between Rose-Anna's country cousins and her own children. Luzina is solicitude incarnate, as evidenced by her reaction to the news of the misfortunes of others (p. 234). While she accepts the dictates of Divine Will as does the Capuchin, she is nonetheless a mater terrarum, while Rose-Anna is a mater dolorosa. The two woman still resemble one another greatly because they both behold life to be a matter of endurance, acceptance and Providence.

In the garden, it is the soul that may suffer, not the body. Luzina's visit to the confessional is a painful one that gives relief to the spirit (p. 239). As for the body, it is the necessary co-ordinate for the soul, and must be endured in its limitations and impositions.

The designation of sex as duty in procreation (p. 241) demonstrates the point, as does the lecture to Hippolyte about procreative excesses (pp. 244-245). Both lessons are accompanied by an illustrative parable: the story of the Capuchin's delivery of a newborn child in a Finnish household (pp. 242-243), and the recollection of St. Joseph as the chaste and solicitous husband (p. 245). Such sentimentalism forms a part of the pastoral mode, and underlines the fact that the pastoral way has dimensions in the spirit; the soul, after all, is where the knowledge of the universal solution lies (p. 247): "Il lui plaisait aussi d'entendre les appel d'oiseaux qui, de temps en temps, traversaient la nuit profonde. Qu'il était heureux dans cette maison de Luzina!" It should be noted above that it is "*cette* maison de Luzina" and not *la maison de Luzina*. The use of the demonstrative in place of the definite article concretizes the spatial aspect of the garden whose centre lies in the communion of the family. Appropriately, Luzina shares the feeling of concreteness. She even feels a maternal love for God (p. 249), and this affection extends to her guest come for the Mass and party (p. 250). Luzina thus becomes the Capuchin's acolyte, just as he becomes part of her family communion.

The message that issues from the garden is the one conveyed in the Capuchin's sermon at Mass in the Tousignant house. It is this message that provides the basis for the universal solution and all knowledge and understanding of it (p. 254): "Ce vieux prêche de *l'amour* [my italics] qu'il prêchait d'un bout à l'autre du pays des lacs, tout lui était bon pour le refraîchir, le garder vivant." The priest also develops the message of the garden by expounding on the theme of liberty and its relationship to le petit espace de liberté (p. 258):

> "Comme les oiseaux, l'âme humanine, disait-il, avait besoin d'air, de liberté et de ses semblables. En cage, elle ne pouvait que dépérir. De ses pauvres ailes, elle battait les barreaux, s'épuisant à rejoindre ses compagnes en liberté".

The parable of the soul brings to a close the religious experience; and to have matters full circle, the religious event is itself completed by the enjoyment of social communion (p. 264). The message of love and the metaphor of the dance of the prairie chicken are actualized in the final chapter as it unfolds the events of the dance held by the Metis. Once again, the end of a narrative signifies the closing of a larger circle. The dance by itself recalls the use made of wind imagery in both Bonheur d'occasion and La Petite Poule d'Eau. The wind in both books is always turning and twisting, forever moving in a circuitous route, as opposed to wind that blows straight across in linear progression. Hence, the dance, by recalling the wind, becomes the happy and salubrious circle that reflects both a narrative technique of closure and the garden enclosure in all its meanings, especially as a seasonal repose of the soul. The idea of enclosure of the garden, that which defines a spatial liberty, is reinforced through the description of the party and its various attendants. It is the Métis, however, who most clearly recall the primitive freedom of the pastoral ideal. These offspring of two races, that could respectively be symbols of garden and cage, are contemporary equivalents of Rousseau's Noble Savage. Such an equivalency is substantiated in the person of Tom, the fiddler, whose naive simplicity expresses itself in his attachment for the cosmopolitan airs of White civilization, while the realistic facets of his experience are symbolized by his Native attachment to the isolated north country (p. 271). The dance, therefore, becomes the crowning image and actualization of the dialectic between garden and cage, old and new, young and old, primitive and sophisticated. The Capuchin is the vessel of the lesson of love and the ultimate purveyor of the garden message (p.272):

> À lui aussi, la vieille civilisation parut lointaine, aimable, gracieuse.
>
> Plus il était monté haut dans le Nord, et plus il avait été libre d'aimer.

In these closing sentences, the theme of the garden manifests itself most clearly in the fashion that will work itself out in the author's subsequent books. It is "le Nord" that will become both the time and space of the garden's message and the universal solution.

Alexandre Chenevert (1954)

The bank teller, Alexandre Chenevert, must also leave his cage, represented in this novel by the city of Montreal and symbolized by the teller's cage. He leaves in order to find that one small place or short moment where he can be free, or at least feel the healing effects of freedom. The compelling need to seek a garden experience stems from Alexandre's miserable daily anxieties, his insomnia and his illness. Plagued by incessant thoughts of the world's problems, by endless examination of the function of life and the meaning of Eternity, Alexandre and the condition of his soul are portrayed through his health problems, especially his insomnia. The first chapter of the novel illustrates this brilliantly, proving that his life adds up to an overwhelming burden. Collapsed by weakness and fatigue, Alexandre seizes on the idea of leaving the city for his holidays after a doctor advises him to do so. He rents a trapper's cabin in the country north of Montreal where he salvages one day out of his life, one that invests his existence with all its meaning and new significance. Through the miracle of sleep, Alexandre discovers a glimpse of the universal solution and the chance of there being happiness and joy in life.

The whole of the novel's second part formulates the garden experience and occupies the central focus of the narrative structure. That which follows here is presaged in the last chapter (10) of the first part, as Alexandre rides northward on the bus (p. 186):

> Et lui, qui connaisait pour ainsi dire rien d'autre au monde que la ville, ses poteaux, ses numéros, il la quittait, étonné, troublé comme s'il sortait de prison.
> Que d'espace, de lumière, de liberté!

Alexandre's whole life and impending adventure is capsulized in the above passage. The next chapter (11) begins the actual experience, the effects of which are intoxicating. Nevertheless, such intoxication does not depress the impatience for the adventure of discovery (p. 190). The cabin is very much a trapper's, rough and crude. But the garden message immediately comes through as solitude and peace (p. 190):

> Le soleil était à son déclin (. . .) Sur tout régnait

> un silence tel qu'Alexandre en resta longuement saisi. La paix de la vallée l'atteignait comme un reproche. Vaine à été ton agitation, futile ton angoisse, sans mérite ta souffrance, inutile tout cela, disait le silence à cet homme épuisé. D'ailleurs, as-tu vraiment soufert? Lui demandait la nature, et, incapable de l'affirmer ici, Alexandre pencha la tête; il se sentait l'homme le plus démuni du monde.

New dimensions, new proportions, new relationships manifest themselves to Alexandre: the exigencies of life subordinated to the dictates of living in the solitude of nature (pp. 191-192).

The first impressions of solitude are predictable: complete quiet and aloneness. At this moment Alexandre begins his discovery of the difference between isolation felt in the city and solitude felt in the garden of Lac Vert (p. 195). Peace is the confronting of solitude. As dark falls, Alexandre begins a night akin to la noche oscura del alma of Saint John of the Cross (p. 196). What he had previously considered solitude was merely aloneness. However, Alexandre cannot divine the essence of his new discovery: is it good or bad (p. 197)? Such a quandary conveys the problematics of the narrative. Regardless of the intensity of the garden experience, what is to be gained? The whole of this novel examines this question, rather than describe the dialectical encounter of garden and cage as does the first, or expose the possibilities of the garden as does the second. Alexandre Chenevert is concerned with probabilities. What is the probability of ever being happy?

In the encounter with solitude, one impression emerges as a tentative definition (p. 198):

> La solitude parut absence; absence de tout: des

> hommes, du passé, de l'avenir, du malheur, du bonheur; complet dépouillement. Pourtant, au centre de cette absence, il y avait comme un regard qui ne perdait aucun geste, aucune pensée d'Alexandre Chenevert. Etait-ce Dieu qui, par cette nuit profonde, au fond des savanes, avait encore repéré Alexandre? Quelle pouvait être la raison d'une attention si tenace? Que voulait Dieu au sujet d'Alexandre qui était en vacances? A qui le docteur avait recommandé le repos. Dieu régnait ici dans son caractère le plus ambigu.

The ambiguity sensed here is not a manichean-like encounter between flesh and spirit, as suggested by one critic.[97] It is, rather, the essential ambiguity or relativity of truth, as is demonstrated by the quest for a narrative solution to the problem of happiness. Gabrielle Roy's vision, as shall be seen, is homocentric and not theocentric. The life of the spirit is taken as granted. Its place within the universe is probed in the dialectics of garden and cage, and posited in the notion of the universal solution. This is a contradiction of the notion that the author is projecting a vision of the Mystical Body of Christ, and that compassion is the only virtue to be acquired by Alexandre.[98] In fact, so slight is the critic's proof, so unpersuasive his argument, that such ideas can be dismissed as interpretive rather than analytical.

Alexandre receives into his consciousness the meaning conveyed by solitude: the understanding that natural creation in all its forms is neither willed by man, nor is it the mirror of his soul; that he is a part of that creation cannot be denied. Solitude speaks with a consoling disinterest, and the trees bear witness to the sufficiency of the natural cycle of birth, death and rebirth (p. 199). The spectacle of Nature performing its daily operations in a visible and intelligeable Eternity causes

Alexandre to identify with nature in all its elements. He perceives himself to be within the creative process (p. 200). Thus, the causes of his anguish and anxiety do not detach him from it. Solitude becomes his familiar, and he adapts to its requirements, just as one must adapt to life (p. 200). The universal solution is revealed to him in this illumination, though Alexandre is faced with having to struggle with its meaning right up to the moment of his death. The effect of his knowledge grants him the surcease that has long evaded him in Montreal.

The remaining chapters in the second part (12-17) deal with the effects of the knowledge of the universal solution. Even if a truth is revealed, it is not immediately perceived in its fullest significance. Upon revelation, therefore, begins the process of understanding. Solitude, even in its indifference or because of it, brings peace. Alexandre forgets his daily routine of assigned tasks and scheduled anxiety. He no longer need answer for Original Sin, nor fret about atomic proliferation (p. 203). He forgets, and he floats in a new space, an eternity of the present, free and unencumbered by any doubtful future: "Sans but, inerte et ravi, il flottait" (p. 204). The effects of peace induce these discoveries for Alexandre (pp. 204-205):

> Qui donc n'a éprouvé que le sommeil dit la vérité sur nous. L'être humain y est enfin rendu à lui-même, ayant pris congé de tout le reste. Pieds et poings liés, ligoté par la fatigue, il coule enfin vers les cavernes de l'inconnu.
>
> . . . .
>
> Par le sommeil Dieu consentait que sa créature arrivât de temps en temps à se croire indépendante.

The above observations are made after a lyrical and pastoral description of Alexandre's plunge into sleep and silence, called "L'ivresse de descendre entre des rives secrètes, d'un vert plus dense que la nuit" (p. 204). The use of such poetic imagery is intense in this part of the novel, and it is a use developing from the first book, through the second to the third. The significance of its use will be found in the solution, as part of it, to the problem of narration. The glimpse of truth contained in the universal solution quite clearly lies at the conjunction of the garden experience and the disolution of the confines of the cage, and it is to be conveyed poetically and lyrically. It is encoded in the narrative by transparent comparisons with pastoral ways and terrestrial paradises (p. 205):

> Un vent frémissait dans les ramures aérées. Ce paradis que la longue détresse d'Alexandre tirait de son subconscient avait ce quelque chose de figé, de sage et de délicat qu'ont les estampes japonaieses.

That which all of life should be denotes and connotes the core of the problem of narration: how to discover, transmit and impress the singular event, experience or truth that reveals itself to be, or identifies the universal solution. The novel's second part begins an attempt to solve that problem.

Alexandre is not deserted by his benign experience. The feeling of adventure and discovery is an important element for identifying the universal solution. The characters who undertake the quest to know it, all experience the feeling: Emmanuel, Luzina, the Capuchin and Alexandre. It is additionally important to feel a communion with the whole of nature, a communion that is not just a vain homocentricity;

but a communion that produces a genuine relation to all natural creation. Again, the narrative structure bears the function of doing so: there must be a demonstration that the tenets of the universal solution are valid and operational. Hence, the use of the pastoral mode and the contemplation of the relation between earth and the heavens (p. 214); and the cage experience must be shown to be purged in the garden. Alexandre himself undertakes his own purgation. He perceives a difference between the alienating isolation of his life in Montreal, his detached communion with nature and others, and the peaceful solitude of Lac Vert. This perception is based on an atavism generated by the milieu. Besides the physical accoutrements of the mythic Canadian pioneer, pipe, cabin, dog and so on, this particular _petit espace de liberté_ strikes a balance of the four natural elements of earth, air, water and fire. The atavistic attraction offered by the flame of the hearth induces a rhapsody on fire: "J'ai été le premier ami des hommes, dit le feu" (p. 216). After a perfect day in the outdoors, delighting in the air and landscape, it begins to rain (p.216). Alexandre remains content and dry by his fire. At this point, the landlord's dog appears on the scene confirming by his presence the natural relationship between man and all creation. It will become apparent that the narrative in every one of the author's books exemplifies this relationship through an affectionate sympathy with the animal kingdom, especially in _Cet été qui chantait_ (1972). Such sympathy underlines the necessity of companionship in life, whether with nature, with others or with God.

The atavism of the garden experience is completed in chapter fourteen by the description of rural garden carved out of wilderness by the landlord, LeGardeur. Besides being an evocation of French-Canadian mythology about pioneering, this episode links the narrative with the preceding novels, both of which evoke this mythological past. The picture that emerges from this evocation is one of peace, self-sufficiency and abundance, ostensibly occasioned by Alexandre's fantasy of returning to the land. The concept of the Noble Savage manifests itself once more (p. 229). To return to the land is not important, but the necessity of the garden experience for any understanding of the universal solution is. The episode with the LeGardeurs is an idyllic interlude where the historical line with pastoralism is maintained, even to the addition of otiose music supplied by a very traditional harmonica (p. 235). Alexandre ceases, at least for the moment, to feel the burden of the world's sins and feels closer to God; but more importantly, because of his encounter with one truly happy person, who is Mme. LeGardeur, he is able to forgive God's seeming indifference to human suffering (p. 239). It is no coincidence that his happy encounter with a happy person turns out to be with a woman, married and a mother.

The next chapter, fifteen, finds Alexandre agonizing over an abortive letter to the editor of a Montreal newspaper. The episode of the letter is of great importance for the problem of narration. As has been suggested above, Emmanuel is a figure of the incipient artist, or at least of the latent artistic imagination. Part of his personal difficulties centre on the articulation of his thoughts and feelings for private and public understanding. The teachers in La Petite Poule d' Eau, especially Mlle. Côté, fulfill the same role, indirectly, of course. The Capuchin is a more likely example of the role of artist or articulator, as evidenced by his sermon; at the same time, he often fails in the articulation of the meaning of his ministry. Alexandre now faces the same problem of articulation, of finding the means to send the message of the garden; that is, to articulate his discovery, or to rearticulate the universal solution in its progression through the narrative of the first three books. The experience at Lac Vert re-establishes Alexandre's link to mankind; but it also necessitates the link to be a communicative one, and not simply a passive and passing feeling of communion (p. 242): "Car tel était le projet qui avait soulevé son âme: S'acquitter envers les autres; leur donner ce qu'il avait de mieux à donner." But communication with his fellow man is blocked and remains unformulated, in spite of the fact that the beauty of the universal solution now lies within him (p.244). The task beyond his powers of expression, Alexandre must resort to other action in order to convey his message. This action is the subject of the novel's third part; namely, Alexandre's death.

Alexandre perceives the fallacies of the pastoral ideal, and this convinces him of the didactic purpose of his new knowledge while rejecting it as a realistic alternative way of life for himself (pp. 248-249). The self-sufficiency of the garden, therefore, cannot be an end in itself. It is not the happiness sought by Alexandre (p.249). Because one can attain self-sufficiency does not mean others will be able to do the same. In such a perspective, it is easy to find a place for God; but what remains problematical is the fact that a benevolent God cannot be envisaged as part of a vastly unequal world. God is an emmanation of the past. To place the divine into the present, man must know his own place in nature first without reference to outdated iconology. Such will be the essence of Alexandre's debate with the hospital chaplin. The return from Lac Vert to Montreal (chapter seventeen) provides a vivid picture of contrast. The cage looms in fine contrast with great depth of field, exposing its limitations to their fullest, as if to test the validity of Alexandre's experience of the universal solution and to belie his understanding of it. The electrified Christ along the highway (p. 255) is a spectacle anti-Christ, a symbol of chaos and desperation. In Montreal, Alexandre is thrust back into the crowds of strangers. His city, his place of birth, is now as strange to him as if it were Moscow, and the effects are worse than the first effects of solitude (p.259). The effect is one of "depaysement", and displacement (p.260). His old life has been obliterated, regardless of the fact that he will return to his old place of employment, his wife and his worries (p. 262). This time, however, Alexandre is aware of his life and its missing qualities.

The third part of the novel unfolds the trials of the cashier's slow death by intestinal cancer, and it contains the denouement of the action, issuing from the natural process of opposition: the first part exposes Alexandre's cage condition, opposed in the second by a discovery of an ideal remedy, followed now in the third by a realistic combination of the others into a problematic final part. Having observed both the folly and pain of his original perceptions, Alexandre views them through the perspective of the Lac Vert experience; his problem now is to reconcile both into a viable method of projecting himself into the world around him. Hence, the renewal of the original anxieties, but within the new perspective or through the mitigating vision of the garden moment. Alexandre has abandoned the constricted space of his former cage perceptions by increasing their depth-of-field through focussing on the vision achieved in the garden space. Such a protagonist must respond to the burden of responsibility placed on him by knowledge of the universal solution. It is also demanded by the narrative structure: if two space-time configurations are opposed, a third or its hypothetical existence must be considered as the issue of opposition if the condition of stasis is to be avoided. Thus, Alexandre's new worry about the condition of the universe as he leaves it (p. 274), represents a narrative hypothesis: the morality of the actions of the human universe needs investigation to determine why mankind lacks faith in itself (p. 275). Is it because of its own weaknesses, because of the garden-cage encounter, or because of both?

Alexandre is not merely the passive victim of an inexorable process. He is a participant. This becomes clear after he enters hospital, the place where the final inquiry into the universal solution will be made. Thus far, the narrative has pursued its problematics through juggling of spaces with time. The time is historical and contemporary; the spaces are always reduced to units that are small and contained: the apartment, the bank, the teller's cage, the restaurant, the cabin; and now the hospital, the hospital room and the hospital bed. Only the country around Lac Vert is wide and large, and only thoughts of the past move out of the temporal dimension of the action. But space and time converge in the universal solution to encompass the worldly universe and its future in a totality of existence that is Eternal. Eternity, therefore, has to be a spatio-temporal concept; Alexandre discovers this in the small space of his deathbed and at the moment of his dying where he even disputes the quality of God's love as unreal, intangible and unsatisfying. To love God for fear of losing Him is not love, but terror (pp. 319-320):

> Même un homme ne serait point contenté d'un pareil amour. Même Alexandre avait eu sur la terre le désir d'un amour gratuit, totalement libre. Est-ce que Dieu, avec son ciel, pensait donc acheter l'affection des hommes?

Such "amour gratuit" recalls the existentialist concept of acte gratuit and is the evocation of the universal solution. An action cannot be forced, and it must be performed for disinterested reasons. The universal solution revolves on such an axis of total freedom and disinterest (p. 320). Such an understanding of the universal solution leads to compassion: suffering and love cannot be forced or required, they evolve out of perception of the human condition. Alexandre perceives the mistakes of his life through the summary of his observation of others. His anguished seriousness was the cause of his detachment from the very body of creation he fretted about. He perceives that man is tied to man in the simplest ways, and his longing for death proves to him that his soul is an entity living in the world as part of the fabric of Eternity; and that it will reside there in the quality of beauty, joy and happiness (p. 334). The time left to him is time enough to glimpse the interrelationship between garden and universal solution (p. 335): "Mais avant de mourir, il devait avoir le temps d'entrevoir un peu du ciel sur cette terre". Rather than go to Heaven, Alexandre would return to Lac Vert (p.341), where the past becomes present and future combined (p. 358). Alexandre dies, but is not forgotten. The narrative exhumes him in an ongoing process of truth of which he is part.

The Second Three Books:

At the beginning of this chapter, it was suggested that each of the author's books could be designated, in a very general way, as representative of either garden, cage or universal solution. Making the general designation is not simple, however, as the reason for it is not always immediately apparent. Nevertheless, Rue Deschambault (1955) shall remain as designated, representing the garden; while La Montagne sécrète (1961) shall represent the universal solution, and La Route d'Altamont (1966) shall represent the cage. The connection with the garden can be easily identified; the connection with the cage is not so transparent in the case of La Route d'Altamont. In order to clarify the above mentioned designation, it should be understood, at this point, that while the first three books fall easily into a tripartite division, it is so because the narrative structure in each instance is in the process of establishing a distinct typology, one that will be modified or qualified in subsequent books by necessity or design. Thus, the divisions between the three designations garden, cage and universal solution become less precise or less pronounced as they are co-mingled to greater extent than before in order to create a problematical ambiguity. The narrative will now attempt to deal with all three more simultaneously than it did previously: "Comme bien des écrivains, Mlle. Roy refait le même livre."[99]

In La Route d'Altamont, the narrative is principally concerned with philosophical questions raised partly in Alexandre Chenevert and Bonheur d'occasion, and explored variously in the other three intervening books. The questions always turn on the meaning of human life and existence and its interrelationships with the whole of creation. To be more precise, this book focuses on the phenomenon of mutability and movement in life, its relationship to the inner being and its significance for the artistic creator. Movement and mutability are a constant theme in the author's books; the tripartite process deals with them as a natural and inseparable adjunct. The first three books focus on it: the linear and circular movement as represented by the soldiers going to war, the children leaving the Water Hen, the trip to Lac Vert; the aimless activity of the poor and unemployed of the slum, the annual circuit of movings within the quarter, the annual round trip to bring back a new child to the island of the Water Hen, the routine of the teller's anguished life and thoughts. The natural elements lie in parallel to produce an imagery of mutability: the wind, the seasons, the other elements, water in particular. In La Route d'Altamont, the narrator plays an active part in the dialectics of the narrative search for solutions, as well as in Rue Deschambault. The first three books presented the problematics and their dialectical components in an objective manner, or at least as objectively as possible; while the second three books initiate a more subjective investigation in a tentative beginning of a solution. Thus, La Route d'Altamont, given its cage designation, reveals that which is meant to be a natural inclination: the desire to see, explore and experience (p. 154):

> Elle [la mère] nous regarda l'un et l'autre avec le même sentiment, de pitié peut-être, et aussi d'avidité. Alors la splendeur triste et étrange de tout ce que j'avais vu aujourd'hui, s'engouffra en moi comme un chant impérissable que je ne cesserais peut-être jamais plus d'entendre quelque peu. Je me jetai dans les bras de mamman. Je pleurais presque.
>
> --Je l'ai vu, je l'ai vu, mamman! Le grand lac Winnipeg!

By dwelling on the ancestral movement from east to west to Manitoba, the narrative develops the reality of movement in life as a necessity dictated naturally, and thus as a function of all creation. Therefore, the child so anxious to see new places becomes the young woman who chooses artistic creativity as a means of articulating the essential function of movement. In this book the family becomes a cage-like unit in its inclination to thwart at least the physical separation caused by the desire to explore and experience on a greater scale. In effect, the desire is preordained and a family characteristic (p. 190):

> Elle [la mère] disait:
> --Toi aussi donc! Toi aussi tu aurais cette maladie de famille, ce mal du départ. Quelle fatalité!
>
> Puis cachant mon visage contre sa poitrine, elle se mit à me chantonner une sorte de chanson plaintive, sans mélodie et presque sans paroles:
> --Pauvre de toi, disait-elle. Qu'adviendra-t-il de toi, pauvre, pauvre de toi!

Regardless of such an avowed genetic cause, the narrative has already firmly established the inevitability and irrevocability of movement as a natural dialectics.

The title-story best surmises the problematics involved in this whole book, including the overriding problem of happiness. The vehicle for projecting these problematics is the dialogue between the narrator and the character of the mother. It is the mother herself who, as the paradigm for the action, opens the debate on movement by admitting to a nostalgia for the hills of her Quebec childhood and by defending her memories with a pronouncement on the necessity for exploration (p. 195). The narrator, for her part, reveals a passionate love for the plains of southern Manitoba (pp. 195-196). Immediately, a vertical-horizontal relationship develops in the narrative: in the relationship resides the image for the subsequent problematical debate on the necessity of movement. The mother is presented, not as the mere instigator of the debate and the cause of the narrator's realization that to depart Manitoba is essential, but as one whose love of life is inextricably linked to her own passion for travelling (pp. 196-197). The narrator attempts to examine the meaning of her mother's passion and nostalgic happiness. Driving across the open and deserted prairie, there is an unfamiliar feeling of unique happiness (p.202):

> A quoi tenait ce bonheur: Je n'en sais trop rien encore. Sans doute s'agissait-il de confiance, de confiance illimitée en un avenir lui-même comme illimité. Alors que ma mère pour ses joies devait retourner au passé, les miennes étaient toutes en avant, presque toutes intactes encore, et n'est-il pas merveilleux cet instant où tout ce qu'il y a à prendre en cette vie apparaît intact à l'horizon, à travers les charmes et les sortilèges de l'inconnu?

It is the obvious experience of freedom in face of the unknown. The two travellers enter the hills, proceeding from a horizontal plane onto a vertical rise. Thus begins the encounter with the eternal problem of happiness. The narrator is a speechless witness to her mother's joy, as all joy is a mystery that escapes formulation (p.209). The narrator begins to perceive the meaning of the encounter between the horizontal and the vertical,[100] between the horizontal spatial need to explore the external world and the vertical temporal need to know oneself. Knowing oneself is a diachronous exploration that takes a life-time, for the inner space does not have the contours of external space which can impose its own limits. Thus, the notion of solitude as the intersection of the two planes into a panchronic moment for the discovery of the self (p. 210); such a discovery is, of course, the intimation of the universal solution and the method for grasping its sense.

As the narrative develops, we are introduced again to the author's familiar love for disparate people and places. Harvest time in Manitoba becomes the gathering of people from the whole earth over; and the interrelationship of mankind becomes the vocational goal of the artistic creator. The narrator marks these harvest gatherings as the beginning of her desire and need to be a story-teller (p.217). The vocation of story-teller, who functions as living memory, is exemplified by the mother's continuously weaving tale of the move west from Quebec. The accumulation of new detail in the re-telling derives from the connection between narrative and narrator: it changes as the narrator changes (p. 219). The nostalgic revival of the past serves as part of the vertical integrative function: integrative because it elucidates the links between time past, present and future. The notion of Eternity as revealed in Alexandre Chenevert is reinforced here. There is more than a simple historical link between the three generations involved in the narrative: the pioneers from Quebec; their children; and their grandchild. The mother appears to be listening to an invisible soul that will never dispel its presence (p. 222). Thus the tale of the move out west is a living fabric, a structure of life that projects into Eternity by way of narration. The narrator's perceptions and observations confirm the projection. The second trip to the hills revalidates the original experience of freedom, and is brought into sharper focus by the narrator, who perceives that freedom to be infinite and at the point of all possibility; it is the freedom before the choice, the freedom of childhood. To deliver one's soul to this freedom, solitude is a necessity (p. 234). The effect of these discoveries on the nascent artist is to force the narrator to travel the world, and most of all, to understand that once artistic choice is made, there is a period in one's life that will remain as the last intimate contact with the group before the inevitable detachment of the individual artist (p. 238). The process of detachment begins with the announced intention of travelling. Hearing the news, the mother recalls the seemingly peculiar passion for leaving inherited by her family (p. 245). The narrator, however, understands that human necessity and the exigencies of freedom require it. The life of garden and cage must be mediated by a necessary third, the life or knowledge of a global meaning. Alexandre Chenevert reduced the pastoral ideal to a boring nonsense when he perceived its staticism. Similarily, Emmanuel Létourneau perceived that cage life is destructive morally as well as economically. And so, the voyage or travelling takes on the dimensions of a quest or purge that occupies both horizontal space and vertical time: it is the life-imposed compulsion to seek oneself in the world (p. 248):

> Je commençais à craindre cet instant exaltant du départ qui est aussi celui où l'on prend sa taille exacte dans le monde, si petite que le coeur peut nous manquer. Pourtant cette vulnérabilité extrême me paraissait et me paraît encore l'une des étapes les plus nécessaires à la connaissance de soi.

The narrator, therefore, concludes that we are always in migration (p. 249), body and soul. All through her books, the author uses three particular images to symbolize the necessity of movement and the compulsion to seek: the wind, the river, and the road. Thus, the narrator takes to the highways of the world to meet mankind, and to its byways from time to time to find solitude once again (p. 259).

The garden of Rue Deschambault very much resembles the cage of La Route d'Altamont. The stories are all about childhood, an archetypal pastoral state; and they represent an examination of the homeostasis unveiled in La Petite Poule d'Eau. A new, less idyllic, dimension is explored: childhood from the narrator's adult point of view. The family context is filled out by the greater degree of characterization of the father. Previously, the figure of the father had been a simple stereotype and passive participant in the action. Even Alexandre Chenevert is not developed as a figure of fatherhood but as an individual character participating in and precipitating the action. The father is a constant presence in Rue Deschambault, [101] however, and even in his absence on the scene, he is still there as a distant, dominating figure; and as André Thério maintains, he is not simply a character subjacent to a female universe.[102] The father does possess a personality of his own, even if it is sombre and authoritarian; but his employment as travelling colonial officer for the government denies him the starring role in a narrative always occupied by the mother. Nevertheless, he is approachable on a human level as demonstrated in the episode, "Petite misère"; and his human qualities are revealed spectacularly in the relationship between the father and the homebody daughter, Agnès, who is the repository for the narrative of his life. The dynamic role occupied by the father in the garden ideal is transmitted by way of this repository in "Les puits de Dunrea" which demonstrates that the Edenic vision is not a totally female one. From the opening of the episode, it is made clear that the settlement at Dunrea is a veritable paradise in the middle of a dry prairie; and the father, as settlement officer, is presented as the gardener, the virtual progenitor of this paradise of "Petits-Ruthènes" (p. 141). The gardener himself refers to the successful colony as "un paradis" (p. p42). Even its location in the middle of the dry southern Saskatchewan prairie by "la rivière Perdue: (p. 143) lends it a distant aura of a haven-like space of plenitude. The industrious successes of the colony are measured in terms of abundance which is a positive quality in the pastoral ideal; and once again, it is referred to as a paradise (p. 145). Such a well ordered pastoral space must be accompanied by a sense of timelessness, for it is the processes of time that are destructive. The fecund successes at Dunrea are unmatched by any other settlement (pp. 147-148). In fact, the contrast between them is stark. The bounty at Dunrea seems endless, while the Doukhabor and Mennonite settlements seem to falter because of the efforts of their inhabitants to please God and man rather than follow the agricultural advice of the colonial officer. The separate and protected space of Dunrea, however, begins to be invaded by the mercilessness of time as soon as hubris manifests itself. The parallel with Genesis is obvious, but not belaboured in any symbolic way. The sin of pride, albeit a commission unintended, lies with the colonial officer who begins to question Goodness and its reasons: why is Dunrea spared failure and want (p. 148)? It is a sin that will be visited upon the naive pastoral children who make the garden grow.

The doubts expressed by the father represent an attempt to resituate the garden into the sphere of quotidinal and seasonal reality, and hence back into time. This done, however, the pastoral mould is broken. The force that breaks it is contained in the fury of the wind (p. 151), one of the principal dialectical symbols of the author's narrative technique. In this case, the wind is called demoniacal (p. 151). The fire that destroys the terrestrial paradise at Dunrea combines with the other three basic elements, the wind, the water of the well and the scorched earth to transform the garden into an infernal trap. The panicked settlers rush to save their earthly possessions. In desperation, the paternalistic government official wrongly interprets the fire as the wrath of God (pp. 155-156) in order to force the settlers into action to save themselves. The immolation of the icon-bearer testifies to a miscalculation of the nature and values of the settlers. The natural elements combine to force them out of the garden space into a cage time; or at least, out of the space of a pastoral past into the conflicts of time-present. Both pastor and flock are defeated.

The natural is always highlighted by the narrative, as exemplified in "Les bijoux" (p. 238). The failure to be part of the natural results in a death of the soul or its imprisonment. The problem of happiness and the problem of narration centre on the necessity to integrate with the world surrounding us, to harmonize inner and outer life, inscape with landscape. The narrator's solution or attempted solution takes its dynamism from the artistic vocation. The last four episodes of Rue Deschambault are a concise illustration of the foregoing. Once again the dynamism for integration is provided by the wind, as in "La tempête". A particular integrative image, introduced in "La voix des étangs", will recur in Cet été qui chantait: the summer music emanating from the frog ponds. It is the music that signals the return to past space (p. 243), precipitating a recapture of time. The music turns into a code that the narrator interprets (p. 244), and the ability to do so is the province of the artist. The code is a vocational call and revelation of the necessity of movement (p. 244):

> Il me semblait que j'étais à la fois dans le grenier et, tout au loin, dans la solitude de l'avenir; et que, de là-bas, si loin engagée, je me montrais à moi-même le chemin, je m'appelais et me disais: "Oui, viens, c'est par ici qu'il faut passer . . ."
>
> Ainsi, j'ai eu l'idée d'écrire. Quoi et pourqoui, je n'en savais rien. J'écrirais. C'était comme un amour soudain qui, d'un coup, enchaîne un coeur; c'était vraiment un fait aussi simple, aussi naif que l'amour. N'ayant rien encore à dire . . . je voulais avoir quelque chose à dire . . .

The last lines of the quotation are important, for they pinpoint the truth about artistic creation as a dynamic activity. Thus the essential nature of movement is perception or perceptivity, an activity that cannot be static. The need to write is as basic as the need to love; and thus, it is an integrative force (p. 244). The need to write is as genetic as the passion for movement (p. 246). And the exactness of the task and its dangers are explained by the mother (p. 246):

> --Ecrire, me dit-elle tristement, c'est dur. Ce doit être ce qu'il y a de plus exigeant au monde . . . pour que ce soit vrai, tu comprends! N'est-ce pas se partager en deux, pour ainsi dire: un qui tâche de vivre, l'autre qui regarde, juge . . .

The irony of these words is to be found in their relation to the present text: the problem of narration is the transmission of the verities of the human condition and the necessities imposed on it by nature, while at the same time maintaining an aesthetic distance for author, narrator and reader. The precariousness of the universal solution, therefore, does not merely exist as a structural component but extends to the writer as well: "L'avenir est une chose terrible. C'est toujours un peu une défaite" (p. 247); artistic creation is a future-activity and as such can be self-defeating. Nevertheless, the committment to artistic creation must be made, and the artist has the additional problem of trying to remain part of the system of life, of falling behind and catching up (p. 247): "Oh! attendez-moi donc! . . ."

The last episode, "Gagner ma vie . . .", re-confirms the artistic vocation and its validity as human endeavour. The writer is referred to, once more, as the most independent or loneliest of beings (p. 281). The mother's "serious" advice to the narrator is to become a teacher. Here there is a structural repetition of Luzina's great estimation for the same profession and hopes for her daughter who does become a teacher; the profession is also given another aspect as well, the maternal (p. 283). Nevertheless, after the experience of teaching, an experience held precious by the narrator, the resolve to become a writer is carried through (also a primary subject in La Route d'Altamont). The discovery made during the experience of teaching is one that will shape the auctorial vision (p. 293):

> Et je ne le savais pas tout à fait encore - nos joies mettent du temps parfois à nous rattraper - mais j'éprouvais un des bonheurs les plus rares de ma vie. Est-ce que le monde n'était pas un enfant? Est-ce que nous n'étions pas au matin? . . .

The moment of happiness is a glimpse of the universal solution; it is the memory that will forge the true time-space configuration, free and unrestrained. This freedom and lack of restraint has its narrative index: the narrative begins and ends with an image of inchoation.

The book that deals with the universal solution in the second set of three is La Montagne sécrète. As all of the other of the author's books, it too makes structural use of the seasonal cycle to project the conditions and meaning of the tripartite process. Such structural usage becomes very important in this book because the novel deals above all with artistic creation and vocation. This is not to say that use of the seasonal cycle as a part of structure was hitherto superficial; on the contrary, it demonstrates the complexity of this novel's particular subject matter and its nature in relation to the universal solution. This is problematically the most complex part of the typology under study, and the most difficult to formulate structurally, as witnessed by the fact that wherever it surfaces in any book, it presents the greatest problems of expression. In short, it is the crux of the dialectics, the element most obscured and most difficult to render visible: to communicate about communication.

As expected, the entire array of physical and psychological attributes accompanying the probe of the universal solution are present: solitude, wilderness, the natural elements and the imagination. What

Emmanuel Létourneau and Alexandre Chenevert have in common is imagination enough to leap the confines of their respective conditions. What they lack is the artistic dynamism that will articulate the imagination; articulation in their case is supplied by the narrative point of view which is not their own. Pierre Cadorai, however, possesses or comes to possess the power of articulation: the power to mediate the primary opposition between freedom and constraint. Consequently, the narrative point of view discusses artistic point of view.

We observe Pierre in full conflict with the articulation of that imagination, attempting to sort out the means of expression:

> Ce roman prend la forme d'un voyage mais d'un voyage dont les péripéties dans le temps et l'espace objectifs renvoient toujours à un voyage dans un temps et un espace intérieurs. Il y a donc homologation constante du dehors et du dedans. Les images du dehors traduisent celles du dedans comme le visible suggère l'invisible. Il n'y a pas de solution de continuité entre ces deux voyages qui s'imbriquent, coincident et s'additionnent parfaitement. Leur extension et leur compréhension sont égales et synchroniques.[103]

It cannot be said, however, that external time and space merely reflect an interior situation of the same dimension. Pierre is in the world, not out of it. He must make, as noted above, reality a synchronous whole; or more precisely, a panchronic whole. The task is to intersect the horizontal world of northern spaces with the vertical world of interior time (consciousness of consciousness[104]). Much has been made of verticality and rectalinear movement in this novel,[105] but nothing is said to clarify their significance. Jacques Blais does contribute the interesting idea that such opposition is resolved in the dynamic geometry of the spiral.[106] Progress, it should be recalled, was an important consideration in the third part of Alexandre Chenevert, for it is intimately linked with the question of joy and beauty in the world and the goodness of mankind. The spiral (akin to Yeats' gyre) has the additional advantage of reflecting the dialectical process as outlined thus far, by being simultaneous movement on two planes: as it curves horizontally, it is moving upwards as well. Hence a perfect illustration of the geometry of the universal solution; but it must be stated that the upward-tending movement of the universal solution is not a transcendent one. Nature cannot be eliminated in the process or by the process. The meaning of the spiral is not transcendent: it pictures historical time tending to perfection of its own. Blais points out that in general Mlle. Roy's books dramatise an ardent quest for happiness and at the same time, the impossibility of ever realizing that quest absolutely.[107] However, it needs be said that the universal solution is contained in the striving as much as in the achievement. Without making this connection explicit, Blais does allude to it in expanding on the significance of names used by the author; for example, Pierre Cadorai is translated to mean, "Pierre Qu'adorai", a direct reference to the myth of Sisyphus as conceived by Albert Camus, who avows in his narrative an inexplicable attachment for the instrument of his agonies.[108]

The foregoing can be observed in the action of La Montagne sécrète. This novel uses space as one of its major structural components, placing it in a long line of narratives dwelling upon the relationships between man and uncharted spaces. Such spaces seem to possess a primary relationship with the basic elements of earth, water, air and fire. Earth is represented by voyages of discovery (the New World, China, Africa, Asian Steppes, the Canadian prairie, the Arctic and Antarctic); water by voyages as well (to discover new lands, for war, adventure, fishing, questing and voyages under the sea); air is represented by movement into space over land and sea (mountain climbing, aviation, gliding and outer-space exploration); fire, however, can only be portrayed analogically with climate (desert crossings, the penetration of equatorial countries, equatorial and tropical life, volcanic irruptions). The purposes of entering such unmapped spaces is a matter of interpretation. The Canadian North is part of the elemental relationships outlined above. The interaction of the horizontal and vertical has already been explained. In this novel, it is exemplified by the contrast between the flat tundra and the looming mountain. The significance of the mountain in this contrast is evident in the text (pp. 101-104). Whether the towering mass represents an ideal of beauty or a symbol of profound happiness is to be determined by one's critical point of view, an example of which is provided by Antoine Sirois who prefers a mythological interpretation.[109] Nevertheless, the encounter with the mountain does embody the important moment of intersection, an epiphany of love (p. 103):

> Pierre, au pied de la montagne, la regardant, avait oublié la faim, la fatigue, les déboires, l'ennui et l'angoisse.
>
> Ainsi donc, se disait-il, ne nous trahissent pas nos grands rêves mystérieux d'amour et de beauté. Ce n'est pas pour se jouer de nous qu'ils nous appellent

> de si loin et conservent sur nos âmes leur infinie emprise.
>
> Tout son être était comme saturé d'un bonheur profond.

To enhance the epiphanic moment, the narrative devolves from an exploitation of grammatical gender, turning the whole chapter (12) into an evocation of male-female encounter. Notwithstanding that the gender of mountain is feminine in French, and in spite of phallic Freudian interpretations, the whole encounter is such that it is projected through the film of relationships existing between man and nature, artist and reality, artistic creation and life, male and female. The mountain is described as a beautiful woman showing herself off (p. 101). The description of nature around it evokes images of a lady and her attending handmaidens. The peak becomes a tiara; the lake at the foot of the summit is a reflecting-glass; and the instant bond between painter and mountain is described as a feeling for each other: "(. . .) ce qu'ils étaient l'un pour l'autre" (p. 102). There is, therefore, a reciprocal emotion shared between nature and man. Pierre is seized by emotion and passion; he knew she has always existed and that the search for her had not been in vain (p. 102). The mountain talks back to him in a way reminiscent of a flirtatious and beautiful woman (p. 102). After their first meeting, Pierre begins to plan the execution of his painting of the mountain. How shall he "take her"; a strange way of speaking, interjects the narrator (p. 103). The narrative continues to expand on this theme and imagery by making its meaning explicit, as it always does (pp. 103-104). That which is communicated is the idea that flesh and flesh, spirit and spirit, and hence, flesh and spirit, come together as one. Pierre paints the mountain.

It has been noted earlier that the universal solution resides in a discovery of essential knowledge, or in the intimation of that knowledge. The narrative having demonstrated this also faces the task of articulating the universal solution. The articulation and the need to articulate is placed within the realm of artistic creation; hence, the narrative establishes an irony between articulation and articulation about articulation, or consciousness of consciousness as stated before. The Problem of Happiness, therefore, is very definitely a problem of narration; these two problems have existed simultaneously as one from the first novel. To demonstrate this contention is not difficult. Bearing in mind the transparencies of structure, (that is, the circuity of events, the opposition on planes of movement and so on) it should become clear that point of view in the narrative is not complexly constructed and that it can be related easily to the dialectical purpose of garden-cage-universal solution.[110] The explicitness and explanation of symbols within the time of narration attests to an authorial viewpoint that otherwise may have been inane placed in the mouths of the characters. To say so is to maintain that the narrative structure is itself always in process, striving for a simplicity and directness of expression that cannot be achieved if meshed into character psychology. Therefore, the repeated explanation of symbols and images is both a device to raise the narrative beyond lyrical naiveté, which could have been the fate of La Petite Poule d'Eau, and to interpret a viewpoint beyond the limits imposed on the narrator's point of view. The narrative, then, sets up an arrangement between author, narrator, character, action and reader meant to conspire in directing viewpoint into the dialectical process. The author's preference for three part structure is revealed in the fact that La Montagne sécrète is a novel in three parts, three parts reflecting the process of division and reintegration. The interaction of the three parts, as the interaction of the arrangement just outlined, represents a structural attempt to convey a dialectics.

The novel's first part transmits a feeling of something forestalled, a feeling of artistic blockage; while the second part reveals the impact of discovery and its effects: roughly speaking, there is cage and garden, or garden epiphany, contained by the first two parts. Pierre's garden experience parallels the one shared by Alexandre Chenevert. In either case, it is an action that is an answer to an atavism which yields a "higher semantic synthesis".[111]

The third part of La Montagne sécrète, therefore, represents the further dialectics of the universal solution; once synthesized, this garden metatype or higher semantic synthesis poses its own problems: how does it work, if it does, and why? As the first two parts transcribe the quest for a cessation to opposition, so too the third is a quest for the mediation of that opposition by way of the knowledge obtained in the first quest. Pierre must seek the means of articulating such mediation, once he knows it can be done. The artistic vocation forces him to the limits of his abilities; he goes to Paris to accumulate the experience necessary for the act of articulation. To create as an artist is not simply a matter of acquiring technique. The true creative act mirrors an experience of truth. The mountain is to Pierre as truth is to creation. To indemnify that truth, the artist must seek to preserve it in his art by forging it into an integrative and unifying experience. The full impact of the necessity to do so comes to Pierre on the trip across the Atlantic to Paris, triggered by the opening lines of Hamlet's most famous soliloquy (p. 146). It becomes clear through his association with Shakespeare that the work of art is a continuum, a time-space function as vast as the Eternity of life (pp. 146-147). Art, therefore, is the summation of all man and life. A quotation from Hamlet, scene two, act five reveals to Pierre the inescapable conclusions deriving from his vocational quest: "to tell my story".[112] This phrase ties all of Mlle. Roy's works together, from first to last; it vivifies the problem of narration, the Problem of Happiness and the vocation of the artist by linking them in an unbreakable chain (p. 147):

> Il releva la tête, se répéta, à lui-même: "To tell my story . . ." Oui, c'était le désir profond de chaque vie, l'appel de toute âme: que quelqu'un se souciât d'elle assez pour s'en ressouvenir quelque-fois, et, aux autres, dire un peu ce qu'elle avait été, combien elle avait lutté. Tant d'agitation, de secrets et de tergiversations, pour en finir sur cette douce plainte: to tell my story!

The connection between artistic creation and the universal solution also becomes clearer and stronger, and the necessity to articulate meaning becomes precise (p. 148):

> *To tell my story* . . . L'être humain lançait son humble, sa modeste et si légitime requête. Et l'homme, son frère, doué pour la parole, ou les sons, ou les images, tâchait de satisfaire l'incessant appel: *to tell my story* . . . Au point de délaisser sa propre vie . . .
>
> . . . .
>
> Puis lui était venu le sentiment qu'à l'homme tout est vite arraché. Il avait entrepris de lutter contre l'anéantissement de chaque instant. Est-ce ainsi que l'entendait le Père Le Booniec lorsqu'il s'écriait: "L'artiste est protestataire; et d'abord contre le sort humain qui est de finir."

That which for Alexandre was anguish and pain in perception is for Pierre protest in articulation.

From the great silences of the north, Pierre arrives into the overwhelming sounds and sensation of Paris. The Parisian experience is somewhat like a pause, a vantage point that provides perspective. In re-telling his story to the visitor on the barge in the middle of the Seine, Pierre reviews the events of his life that have led him to his final quest: "la route à faire en moi-même" (p. 164). Somewhat unbelievably, the visitor turns out to be a French art student, Stanislas, who offers to help Pierre find a painting master (p. 165). The device of introducing Stanislas is a fortuitous one; however, it does result from the demands made by the narrative, and issues from the importance of water and water imagery in the novel. The explanation of these demands would be too lengthy here; suffice it to say that there is a primary structural relationship between locutor and interlocutor, between the Mackenzie River, the lakes of northern Manitoba and the Seine. Pierre's experience at the academy of art exposes him to a whole new concept of painting that has little to do with the painting of the mountain (p. 179). The painting master's ideas of detachment from the object and involution of the subject disagree with Pierre's idea of happiness and painting (p. 180). For him, the relationship of subject to object is most essential, as evidenced by the obsessive recall of the sights and sounds of the North. Any natural event or thing in nature immediately triggers a recall, and Pierre so discovers his oneness with the environment he has left behind (p. 183). The import of the universal solution, then, is not to be found in the technical and theoretical experiments at the academy. He takes to the road in France. This action underlines the definite quality of freedom that must always be associated with the universal solution (p. 186). The metatype, therefore, must be one that translates the invariant qualities of the original while rejecting intervention by the antitype.

The summer in Paris is a separate interlude; with the coming of winter (chap. 23) the normal cycle of quest is restored (summer appears as a transition period, or its end functions as a point of plenitude opening to restoration, resolution or renewal). Winter isolates Pierre in Paris; whereas previously it formed part of a perfect solitude in the Canadian north, it now serves as a very imperfect solitude, an alienation leading him back to the North. Paris becomes a cage that has confined the artistic spirit and the creative impulse by its physical and intellectual impositions. It provides Pierre with no creative space, a space that is by necessity equal to the open dimensions of the North. In his windowless room, Pierre begins to "re-create" that space by returning to the kind of expression that came out of the North with him.

Pressed for time, he begins to paint; or rather, the painting begins. His painting is a reconstruction of past time and space: the centre of this time-space is occupied again by water, the river (p. 198). The impetus of the artistic creation is thus an obsessive need to return to the creative space (p. 200). Narrative and painting become a summation of Pierre's existence, of his internal and external life; telling and picturing are imbued with a primitiveness that connects them both (p. 201). The story relating the pursuit of the caribou and its killing indicates that Pierre is dying physically, and hence the great hurry to finish the story-painting. The structure of the narrative initiates a symbolic ambivalence at this point (p. 201), depicting the caribou both as sustenance and death for Pierre. While it gave him life on the tundra, it also buoyed his desire to find the means in Paris of telling his own story, telling of which ends his life. In death, it appears, lies the reason for life; life needs such a perspective to be meaningful, because it impels the needed emotion and energy to bring its process into focus (pp. 205-206):

> --C'est Maria, de la tribu des Indiens sur le Berens River, disait Pierre. Tous les jours elle s'enfonçait seule sur une pointe face à la rivière. Elle était vieille. Elle y allait s'entretenir avec la mort. Elle avait hâte de mourir, disait-elle, pour connaître tous les secrets. Ce qui me paraissait beau de Maria, adjouta-t-il, c'est qu'elle avait idée d'aller s'y préparer face au plus large de l'horizon.

The focus is on a face in the painting, emanating from Pierre's narrative of his own understanding of life. Once again, the river plays its primordial role as a connection between human lives and with nature.

This connection is made clear by the narrative which always makes explicit the meaning of symbols having a primary relationship with thematic and structural unity in a particular event: the caribou and Pierre, Pierre and the necessity of artistic creation, art and the world, for example, form relationships which are not rarefied: ". . . l'art exigerait le sacrifice de la vie chaude, vraie, souffrante et suppliante!" (p. 206). The life of the artist is not merely a solitary vocation, but a loneliness because of the need or inevitability of leaving others or falling behind; hence, the distance between artist and others is the sacrifice of his life.

In the last chapter (26), Pierre begins his self-portrait, in an attempt to create an ontology through self-revelation. The mirror used for the portrait freezes (the best way to convey the pun on "glace") into a reflecting water serving as the source, the final source, of self-discovery (p. 212). As Pierre's strength fails, the portrait progresses.[113] The face emerges as a strangely elongated one with odd protuberances from the head; the eyes retain the sadness and lucidity of the painter's own eyes. The identification with the caribou is absolute (p. 213):

> Qu'avait donc voulu suggérer Pierre? Quelle alliance étroite de l'âme avec les forces primitives? Ou la haute plainte d'une créature en qui se fût fondue l'angoisse de tuer et d'être tuée? Le portrait attirait comme vers une insolite région de la connaissance dont les arbres, avec leurs sombres entrelacements, donnaient quelque idée. Son attrait était dans cette sorte de fascination qu'il exerçait, au rebours de la clarté, vers les torturantes énigmes de l'être.

The above quotation contains a reverberation of the universal solution and its primary import in relation to the quest for self-knowledge, self-expression, self-fulfillment in nature, and self-projection into the eternal future of mankind. When questioned why he has not signed his work, the dying Pierre replies that unfinished work cannot be signed. Stanislas observes that Pierre's emaciation makes him resemble a desiccated tree. This identification recalls Pierre's affinity with the spare and solitary trees of his northern life. In Paris, the recall of these trees demonstrates that man identifies with his environment body and soul (p. 183). However, the bare tree that serves as signature to his paintings evokes a skeletal presence, nature reduced to bare necessity. It also shows the elemental relationship between the solitary northern tree and its environment, between knowledge of the universal solution and solitude, between the artist and the creative act (p. 218). Everyone of these relationships is primary and dynamic, and the narrative has arrived at this final juncture of meaning to illustrate this truth: " 'J'ai besoin de comprendre; et on ne comprend presque jamais que seul' " (p. 218).

The culmination of Pierre's understanding is the recognition that his work is only beginning to evolve to the fullest expression of the returning vision of the mountain, a vision filtered through time and issuing from his consciousness as final creative act (p. 221):

> Mais sa montagne, en vérité. Repensée, refaite en dimensions, plans et volumes; à lui entièrement; sa création propre; un calcul, un poème de la pensée.
>
> S'il en eût eu la force, il eût comme autrefois à travers l'espace jeté des cris de joie et de fierté.
>
> Enfin comprenait-il ce qu'entendait le maître quand il disait que n'est pas nécessairement oevre d'art l'oeuvre de Dieu.

> La montagne de son imagination n'avait presque plus rien de la montagne de l'Ungava. Ou, du moins, ce qu'il en avait pu prendre, il l'avait, à son propre feu intérieur, coulé, fondu, pour ensuite le mouler à son gré en une matière qui n'était désormais plus qu'humaine, infiniment poignante. Et sans doute ne s'agissait-il plus de savoir qui avait le mieux réussi sa montagne, Dieu ou Pierre, mais que lui aussi avait créé.

The artist, therefore, has a vocation that cannot be denied and whose ends are godlike: through creation he grasps the essence of all creation and the universal solution. The Wordsworthian axiom of creation by recollection in tranquility is hereby given flesh. As he dies, Pierre understands death is really the extinguishing of expression. What remains unexpressed is then lost to mankind (p. 222). Pierre's vision dies with him; and the narrative ends with the beginning, a summer vision that signifies the discovery and quest for articulation of the universal solution.

The Last Three Books:

The last three books form a unit that can be separated into its three dialectical parts, but only with greater difficulty than before. They additionally have the advantage of being composed with a lucid and simple narrative style that apparently serves as the solution to the problem of narration by striving to be purely lyrical in its most lucid passages. The sublimation of style from realistic to lyrical (from first book to last) seems to hold out answers for the narrative problematics imposed by the typology, Garden, Cage, Universal Solution. The newly dominant lyrical voice is transmitted through the most part of the narrative, and often it occupies the whole of the narration, such as in *Cet été qui chantait* (1972). It is difficult, therefore, to designate one book as garden and not cage, and another as universal solution and not garden. The cage antitype is implied, and is blatantly discernible only in *La Rivière sans repos* (1970). The garden and the universal solution dominate the surface of things in these last books, as befits a lyrical mode. The books in question seem closer together than any of the previous six. The very fact of their closeness is proof of a solution to the problem of narration. The first three books set the problem, the second three worked out its dynamics, while the last three provide a narrative answer. One critic, Francois Ricard, maintains that the first six books form two "cycles":[114] the first three forming "le cycle de l'exil", and the second three, "le cycle du retour". For Ricard, the works after 1966 (to 1973, the date of Ricard's writing) defy a strict cyclical interpretation. This is due more to the fact that the critic was not able to deal with *Un Jardin au bout du monde* (1975), than to the defiant qualities of Gabrielle Roy's post-1966 writings. Ricard, however, is astute enough to point out a new mood and voice in these writings, stemming from the synthesis of the previous two cycles into "the new season of love".[115] This "new season of love" derives directly from the accumulation of epiphanies in the previous books, in particular those in *La Petite Poule d'Eau*, *Rue Deschambault* and *La Montagne sécrète*. The last three books, therefore, function as an extended epiphany of *love*.

The stories and novel published collectively as La Rivière sans repos fit the requirements of the cage designation, as they are concerned with the alienation suffered in a clash of cultures and the misunderstanding such a clash breeds. The Eskimo tales serve as a thematic introduction to the novel, being vignettes of northern life after the invasion of the Whites. The dying Eskimo woman in "Les Satellites", whose bed is made of discarded automobile seats, appears as the victim of opposition between old values and new, northern culture and southern ways. The opposition is heightened through the character of the old man, who by describing the old way of dying on the ice floes, pinpoints the gap between Eskimo and White man, old generation and new, man and nature, and the relegation of the native to the garbage heap of the invading civilisation. To disturb the harmony between the social and natural elements of a particular culture can be destructive. But in face of a disharmony already established, it is necessary to find one's own way. The same force of necessity that impelled Pierre, impels the old woman to the water's edge and onto the ice floes. In "Le Téléphone", the same conflict is visible, reinforcing the divisiveness of cage life. The cage in northern latitudes derives from the garden promises of White culture and technology. More than anything else, it is a psychological, cultural alienation with physical attributes. The technological instruments of communication do not reduce, but increase the distance between the Eskimo and his own ways. Barnaby's tent is a junk pile inside, containing the refuse of an alien civilisation. The animated object that is the telephone elicits an air of absurdity from the contrast between instrument and user, an absurdity that distinguishes the simplicity of the Eskimo and his contact with the neurotic complexity of White civilisation. But the telephone, paradoxically, leads back to the past: Barnaby quits his tent and crosses the river back to the old settlement away from the White town. The river-crossing to the old ways leaves the telephone ringing frantically for no one; but it frees the Eskimo (p. 88). And the same alienation is transmitted in "Le Fauteuil roulant", Old Issac, paralyzed by a fall, receives the gift of a wheelchair from a philanthropic society in the South, a gift that descends from the sky by parachute, as if from heaven. His daughter's admonition against seeing death in the old way is a sentence to a living-death, and it reveals a generational and cultural conflict highlighted in the preceding tales. "Il faut vivre à présent . . ." (p. 111) is for Issac and others a call against nature, a denial of the customary right to re-affirm the ancient ties to the land by seeking death in it.

In the novel, La Rivière sans repos, what is prefaced by the stories becomes the framework for an extended narration on the generational and cultural conflicts that alienate the Eskimo and the re-evaluation of love within this conflict. As usual, the novel is divided into three parts which could be made to correspond roughly to the parts of the typology established by this study. The first part could be designated as the cage: Elsa's experience at the hands of White society, especially inside the Pastor's moral grasp; the second part, garden, is the lure of the past into an atavistic space overseen by Old Ian; and the third part could be designated the universal solution, or Elsa's attempt to take herself and her son back into the cage but impervious to its limitations. The universal solution, it must be remembered, does not transcend life; and that is why it so often appears as a return to a previous condition. It would be simplistic and unaesthetic to view the author's works as an exercise in dualism without redeeming structural qualities. The simple dualism of old and new, past and present and so on provides a framework to construct the resolution of such dualism by demonstrating that Elsa and the generations of characters in her position must adapt to realities that seem harsh but which can be dealt with on other than their own terms. Thus, any and all images of *métissage* become ultimately very important, for they will expose the success or failure of the narrative to show the way of mixing cage and garden in safe proportion. The proportion should lead to the universal solution; however, whatever the universal solution offers, it does provide a perspective gained out of the experience of the first two conditions of garden and cage: that perspective will be either a passive viewpoint or an active *engagement*.

The narrative structure is thus very familiar, having been set in the first novel and refined in subsequent books. The young Eskimo girl, Elsa, is the naive and willing victim of a socio-economic order that victimizes her. As in *Bonheur d'occasion*, the narrative constructs a relationship between the bogus philosophy of film and seduction. However, the narrative does not go on to relate a history of misfortune and compromise resulting from furtive sexual congress. It is clearly a tale of love. Elsa is delighted with her new-born baby, who is more white than Eskimo and becomes the wonder of the community with his light curly hair and blue eyes. He appears as the bridge between cultures; but Elsa turns to White ways in bringing him up, depriving the Eskimo community of its part in his education into life. Nevertheless, she begins to feel estranged, and enquires about the old ways across the river in old Fort Chimo. The life of the past allows her grandfather a moment of nostalgic peace in telling of the old ways. Elsa's own childhood memories about life across the river and the talk about it are distinctly pastoral: tall grass, lively trees, peacefulness, harmony, a life manifesting itself in the creative gestures of the sculptor-grandfather (pp. 180-181).

The portentious river-crossing that opens the second part of the novel takes place in the fullness of summer (p. 197). With it begins a significant contrast between garden and cage, old and new, past and present. The cemetery, with its two memorial trees, lies at the centre of this opposition, revealing that the garden of the old life is in dispassionate agreement with nature: humans must make their own way, living and dying as part of the flora and fauna (pp. 200-201). It is also the gateway into the past via the roll of ancestral names on the headstones (pp. 202-203). Taking up residence with Old Ian, her uncle, Elsa and the boy introduce new elements into his life: he rediscovers affection;

the child learns ancestral meanings, while being taught to read and write by his mother. The links with the new Fort Chimo are kept up through letters. The Mountie, Beaulieu, crosses the river to the old fort, finding a pastoral peace of by-gone days, admitting to a love for the North. He tells Elsa the boy must go to school at the new Fort Chimo. Prompted by this invasion of alien law, Ian, Elsa and the boy flee northwards in a classic flight revocating Pierre's pursuit in the North. The boy is ecstatic about the adventure. Their destination, Baffin Island, becomes a mysterious book-contoured garden in the boy's fevered imagination (p. 240). The fever interrupts the flight, and Elsa asks to return for medical help. Ian agrees to take them back when Elsa accepts his role as husband and father (pp. 241-242). Once in hospital, the boy recovers and grows attached to one of the nurses. Ian returns to the old fort across the river because he feels stifled by the closeness of the new way of life.

The third part relates the story of the boy's initiation and assimilation into White society, and the rejection of his mother and her cultural heritage. The attachment for the nurse, echoing a similar one in Bonheur d'occasion, is a symbolic affirmation of the boy's disaffiliation that began in the igloo during the flight northward. In this delirium, the child was witness to the contorting shadows of his mother's and uncle's sexual union. Alienation from the mother develops in the third part. It is the boy who is destructive of Elsa's attempts to unify her experiences and to resolve the conflicts between her inner life as

Eskimo and her external life in a White community. By destroying Elsa's chance to marry a widower of her own race, the boy forces her to live a disjointed existence. Only love of her son keeps Elsa's life together, but he perceives no need to live with an Eskimo mother. Learning about his parentage, he leaves the settlement. Elsa's future is broken without her son. She returns to the Eskimo part of town, living hand to mouth, contemplating the moving river, the mirror of life. She returns to the traditional way of growing old, lapsing into inactivity while waiting for obscurity to be clarified by death. She begins to drink beer as a soporific, and to smoke, as did her mother in her old age. During this period, she constructs a fantasy about her son as a G.I. in the Vietnamese war. Elsa builds a fantasy of his return. Years pass, and she waits for a renewal of love between mother and son, the bridge between cultures, the incarnation of the universal solution, a re-affirmative gesture of the maternal principle and regeneration in nature. All elemental forces in nature and mankind are viewed through this perspective.

The apotheosis of the garden experience and the solution of the problems of happiness and narration occur in Cet été qui chantait. This book cannot be called a simple pastoral effusion of sentiment; rather it should be designated as universal solution because it represents a culmination that relates garden experience to universal solution to the problems of happiness and narration. The last book, Un Jardin au bout du monde, serves as the illustration or antiphonary voice of the culmination. The song of the singing summer is a lyrical completion of all the incipient and failed efforts at the universal solution in the previous books:

> Dans l'oeuvre littéraire de Gabrielle Roy, Cet été qui chantait surgit tel un tout jeune bourgeon inattendu sur la branche déjà lourde de fruits mûrs. Sûrement c'est dans son jardin, sous un arbre blanc, que l'auteur a écouté les confidences de la nature pour nous en traduire ensuite le message. Et quel est-il ce message sinon une ardente supplication de nous arrêter, ne fut-ce qu'un jour, de mourir à la fleur, à la plante, à l'arbre, à la petite créature ailée, de nous arrêter de mourir absurdement à la terre qui contient Dieu qui contient l'homme qui contient sa résurrection. (Préface)

The author's message is not so much an interpretation of nature's confidences as a lyrical formulation of the organic relationship between nature, man and Eternity. This relationship is translated through the book's structure; for example, it opens and closes with the events in the same place, namely, the frog pond. The opening sets the scene and tone for what is to follow: summer and the acuity of its happening. The frog pond sets up a garden situation, "à l'extrémité du monde habité" (p. 11). It also gives indications that the total narrative deals with the universal solution by including in the scene such cage traits as the railway tracks. The mechanical intrusion into the garden, however, is neutralized; it is the quietest of all railways. The narrative in this way indicates that what is to follow will be a contemplation of the knowledge gained from the normally dynamic opposition of forest frog pond and railway. The world of familiar images is also present: the river, tall trees, whispering wind and sunset (p. 11). The juxtaposition of opposing forces produces a painting of active life, a painting that elicits feelings in the contemplation of the universal solution that are an ecological care for balance in life (p. 12), the equilibrium that must remain between garden and cage (p. 13). Balance and equilibrium must be self-generated and self-imposed, conforming to a point of view adjusted by contemplative solitude, because one man's patch of solitude could be another's prison. The narrative transmits these feelings through a lyrical sympathy with all natural creation.

Such sympathy is often generated through the use of pathetic fallacy. In the episode, "Jeannot-la-Corneille", its use becomes quite apparent through the individualisation of a particular tree and a particular crow. The tree has an enchanted quality (p. 39), and the crow achieves a singular identity for the narrator (p. 43), an identity of solitary observer (p. 45), thereby producing a link between it and the narrator, a natural sympathy between two contemplative beings, each viewing the other with a degree of recognition (p. 46). The empathy between bird, sky, wind, tree and finally, narrator composes an evaluative perspective of the universal solution: the individualization of Jeannot helped fit the crow into the scheme of things; for the narrator, the contemplative _petit espace de liberté_, the essential point of reference, has turned into a vital spatio-temporal dimension of the soul in communion with itself and its surrounding reality. Thus, in "Ames en peine", there evolves the simple philosophy of the universal solution (p. 76):

> Et j'entendais dans le ciel peur et bonheur, effroi et confiance, et me disais: "Mais ces oiseaux-là au coeur

> qui oscille, c'est toi, c'est moi, c'est nous tous, les enfants de la Terre".

It is an open and simple philosophy posited on universal love and experience of life: we are what we see, say, do, hear, eat, taste, feel and think. The overall characteristic of the universal solution is harmony. All things must fit into a larger natural scheme; their opposition is a factor in attaining harmony. The garden must accomodate the cage, and vice-versa, and the proof lies in the universal solution. In effect, the universal solution restructures the garden experience, modifying and metamorphosing elements that do not harmonize with the prototypes of harmony. Thus, the metatype is a new form and not merely an adapted original that has been adapted under constraints by the antitype. The episode, "Les Frères-Arbres", projects the image of this harmony of the metatype by bringing into focus the various spaces and their inter-relationships in each episode with preceding and following episodes. These spaces are the physical limits and characteristics of the summer place where the narrator is writing. A system of spaces thus evolves, arranged in concentric circles; seasonal and diurnal time also fits into the concentric arrangement where the narrator's place serves as centre, each space moving out from here: the garden, the neighbour's place, the trees, the woods, the river, the frog pond. All the circles have the same centre which serves as a time-space reference, and they share many radii; for example, the river, the tracks, the road. The centre point, the narrator's view point, is a time-space reference because it provides perspective for the system: that is, the universal solution. The concentric structure of the narrative, centred on the point of writing (the eye of artistic creation), is best expressed or described in "La Messe aux hirondelles". The chapel serves as an unifying pivot for the circling swallows who testify to the sympathetic unity of all things. Creation, thus, is not separate from the ritual of worship whose moment of exhaltation serves as an illustration of the liberating experience of the universal solution and the harmonic relation between the centre of artistic creation and all creation (p. 139). The last episode, returning to the frog pond of the first, re-affirms the unity of the ecological system of balance, and underlines again the fact that life is motion, activity and music. The pond functions as an island of calm, but fully alive because of its various inhabitants. It is a refuge from the unbalanced ecology of the outside (p. 204):

> -- Ici on est heureux . . . Là-bas non . . . Quand on sera heureux ensemble, ce sera le paradis . . . le paradis . . . le paradis . . . -

The interpretation of the frog's message is not a naive exploitation of pathetic fallacy for symbolic purposes. All life strives for a solution of balance; paradise on earth is a reflection of the potentiality of paradise in the Eternity of life. Thus, the episode of the frog pond is not a parable, but an illustration of the belief that all nature strives for an evolutionary balance to solve the problem of harmony which is happiness.

Two stories in Un Jardin au bout du monde best illustrate the book's central concern with the garden experience: "Où iras-tu Sam

Lee Wong" and the title-story. Sam Lee Wong carries a vision of the past with him to the New World, a glimpse of garden to be found again in Canada (the memory of mountains in China). Man becomes the fusion of his memory and his environment (p. 65). Sam does not return to China after his retirement; he literally "heads for the hills" once more. He has found them in Horizon, Saskatchewan, a town almost killed by drought; but he goes east to Sweet Clover, Saskatchewan, to another horizon of hills, this time to the west. Sam thus never leaves the hills he has sought since leaving China. Having found them in Horizon, he finds them again east of the horizon; and as of old, the hills rise to the west (p. 130). Having left the hills in China moving east to find them again, he finds them in the direction where he left them, symbolically travelling full circle in space and time.

The title-story resumes the generational narrative of the family and its unity, its dispersion and its basic relationship to natural creation. It reveals that the garden is always further away than the eye can see, beyond the immediate, away in the past, away in another land and history, or away to the north, to the west or deep within the soul: it is always "at the end of the world"; that is, at the edge of time-space reality. This is the garden prototype in its form as past experience, such as is the case for Rose-Anna, for the narrator of the fourth, sixth and eighth books, Elsa, Sam Lee Wong and now, Martha Yaramko. Thus, the old Ukranian woman's home-garden is a bulwark against the reality of life in northern Alberta and a reverberation of a past time and space. It is also the structural element that permits the narrator to re-structure Martha's life within the exigencies of the garden-cage dialectic. The flowers of the garden are the occasion for an epiphanic moment that opens the narrative onto the re-constructed version of Martha's life in Canada (p. 156). The flowers are also the elemental image for the dialectics: they mediate nature's northern hostilities (p. 158) and they are analogous to Martha's thoughts (p. 159). The importance of knowledge and all processes that lead to it, especially self-knowledge, is paramount in the narrative: it is a dialogue with the Self and with reality around it that leads to the exploration of the universal solution. Thus the dialectical relationship between Self and Life and World is as an antiphonal exchange between the individual voice of the perceptive soul and the chorus of nature. In order that such an antiphonal exchange occur, there must be an appropriate medium of transmission. The point of plenitude, the full summer, serves as the transmitting agent: in fullness, everythings exists in itself for everything else. Bringing forward childhood time and experience permits the narration to place human existence within that plenitude as a natural part of the whole, and thus to help in the transmission of the antiphonal exchange by recalling the self to its natural place and natural role (p. 177). In fact, there is nothing in the world that can deter the continuation of natural beauty nor erase its eternal evocation in the mind. The narrative's whole intent is to demonstrate that life is Eternal. In spite of the ambivalence forever evoked in man's relation to nature, and in the question why life when there is death, and ultimately why should there be anything, natural dialectics are always productive of meaning, in the same way that quantity is productive of quality. If the conflict of garden and cage seems meaningless, it is only because of the normal indifference of nature whose silence on the matter seems intolerable or appears enigmatic. The efficacy of the universal solution seems to lie in the attempts to plumb that silence (p. 198). The depths explored reveal themselves to be those of Eternity or immortality: what connection shall there be between life and death (p. 215):

> Non, elle ne pouvait s'imaginer vivant toujours, se survivant. La destination était trop haute, la fin trop grande pour la vie qu'elle avait vécue. Pourtant, que rien d'elle ne subsistât dans l'esprit et le son du vent, dans la douce plainte des herbes, dans le murmure du petit bois de Pologne, lui était malgré tout un chagrin.

Martha cannot accept her spiritual self on a rarefied level; but she can certainly wish for it to be a part of an ever-durable natural moment and margin (p. 217):

> Martha croisa les mains. Elle eut un soupir. A cette humble immortalité de l'air, du vent et des herbes, elle confia son âme.

The wind and spirit are images of each other. To die is to join Eternity as it is vivified by the wind; and to bring to term the dialectics of perception, producing the final solution on an absolute scale.

The Happy Solution:

The Problem of Happiness achieves its solution with the resolution of the problem of narration. From the first to the last, the author's books have evolved through a process whose aim is the affirmation of the dialectics of process. Thus, the metonymical narrative of Bonheur d'occasion finds its ultimate significance in the metaphorical narrative of Cet été qui chantait and Un Jardin au bout du monde. The relationship between metonomy and metaphor does not merely reflect the relationship between prose and poetry as observed by Jakobson; it also unviels the contrapuntal nature of language and the problematics of narrative structures. It emphasizes the ambiguity of distinctions: when does prose become lyric and when does poetry become narrative? The increasing use of metaphor really begins as the narrative attempts to distinguish between garden, cage and universal solution in the novel Alexandre Chenevert. Though La Petite Poule d'Eau is lyrical in the main, it is constrained to be so because of its garden designation; this is historically confirmed by the development of the pastoral in poetry and later of the pastoral vision in prose, and finally in the novel.[116] Similarily, Bonheur d'occasion is constrained to be realistic (metonymical) by its cage designation; this is historically confirmed by the development of Realism in prose (as well as in other artistic media) and the movement of the narrative voice in poetry towards Realism.

The overwhelming use of metaphor, as attested in the last two books, operates as a narrative solution to the Problem of Happiness. The problem is identified and exposed through the agency of metonomy; it is confronted and tentatively solved through the agency of metaphor.[117] Such an evolution in narration is not only required by the garden-cage opposition, it is forced by the dialectical requirements of the universal solution, one that is described best in the impulsion of artistic creation. Thus, the narrative is about the creation of narrative; and any creative process is best characterized in metaphorical language. The shift from metonomy to metaphor, from problem to solution, from product to process is therefore natural. The proof lies in the characteristics of the pastoral that are perforce carried into the universal solution: images that are only symbolic in the first novel, such as the wind, the railroad, the river, the mountain, the flowers, have become metaphoric in the last two books; that is, they are no longer linguistic illumination of special effects but reality that cannot be separated from language. Metaphoric use of these images imposes a system of time-space relationships on objects and events they represent;[118] and quite naturally so for a narrative evolution dealing with the typology garden-cage-universal solution. For example, as the title implies in Cet été qui chantait, music becomes the organizing structural principle, and lyric is music. The time-space relationship established by the narrative structure is something like a pastoral symphony and is achieved through the use of circular structure and recurring motifs. Bird flight and birdsong represent a visual manifestation of the music of the spheres whose aural manifestation also resides in the wind. The railway tracks are metamorphosed into garden elements, and the distant sound of the train whistle is no longer a mechanical noise but a pastoral note in a larger score (p. 51):

> A la fin, se joignent tous les instruments pour reprendre ensemble le thème de l'été triomphant. Tout est paix ces jours-là, même si s'agitent, ploient et se démènent comme des musciens sous le bâton du chef d'orchestre les créatures végétales, et jusqu'aux petites herbes au pied des arbres, prises elle aussi de folie, qui courent et courent sur place sans trouver le temps de se redresser. Alors, la rivière dans les saules perclus, le train au loin dans les pins, le ruisseau vif à la lisière du ravin, chacun raconte une mystérieuse et secrète entente.

The score functions as a quantified universal solution whose quality derives from its performance and artistic direction and final effect.

The final effect is harmony. In the episode, "La Messe au hirondelles", the system of spheric spaces noted earlier above can be observed; in this case, nature's assistance at the holy rite makes of itself a cathedral containing the small chapel within it, a space within a space, a moment stopped in time through its ritual repetition in time. This is the way the narrative defines harmony whose reality can only be rendered metaphorically because the knowledge of the universal solution is in essence qualitative and otherwise unquantifiable. The harmony of the universal solution is conveyed through the harmony of all creation including the artistic. It is harmony in four parts: nature unto itself; nature unto its creatures; nature unto man; man unto himself. The Problem of Happiness, of finding a durable or effective happiness, ends with the understanding of the universal solution whose understanding is conveyed by working out the problem of narration: the author's intimation, therefore, of why the medium of resolution has to be metaphor.

CHAPTER THREE

MARGARET LAURENCE AND THE MYTH OF RETURN

Margaret Laurence's seven works of fiction are concerned with the flux and re-flux of history and consciousness.[119] That is, the direction of the narrative is guided by an examination of human time and the consciousness of timelessness. Human time is revealed in the garden/cage dialectic; just as the consciousness of timelessness is confirmed in the universal solution. Human time is historical; time that passes and does not return. The problem posed by the irreversibility of time is the problem of its meaningfulness as human history: thus, if things pass, how can they be assessed as valuable in their relationship with man? In order to confer upon existence any meaningful value, some form of time regeneration must take place. And such regeneration usually takes its form as a return to a primordial time, to beginnings "in illo tempore".[120] Thus, the experience of timelessness or eternal time is gained from an awareness that life, and also history, flows from a principal matrix or archetype of genesis. To return to that matrix, either ritually or symbolically, or by recreating it in fact, constitutes a regeneration of concrete time and a creation of new beginnings.[121] In a similar way, the garden/cage/universal solution process provides the narrative dynamics for the works of Margaret Laurence.

In general, the preceding chapter (2) demonstrated that the same tripartite process represented the activity of return to origins. Margaret Laurence, however, adds to this activity a slightly different concept of regeneration. Gabrielle Roy's narrative structure attempted to encapsulate the to-and-fro between past and present as an activity aimed at a future and eternal time. While the same is true for Margaret Laurence, the perception of primordial time does not lie wholly in a vision of a self-repeating and circular pattern of regeneration. Instead, she achnowledges the return to origins to be a new starting-point for the present, and not a self-fulfilling future. While the difference between the two authors is a general one, it is not absolute. The novel, Alexandre Chenevert, for example, does contend with the problem of linear future time as well as the circularity of eternity.[122] Both novelists, however, struggle with the problematics of durability of time; the cyclical solution of the first writer creates a spatial concept, while the lineal solution of the second obliterates waste space.

Having opposed the two authors in such a way does not mean that they are radically different. Their respective narrative operation of garden/cage dialectics is very similar: they do many of the same things, or the same thing. They seek to identify. Identification is achieved through participation in either an archetypal or a prototypal event or condition. For Gabrielle Roy, the return to the prototype garden experience as a result of a cage situation brings about the regeneration of time through the metatypal universal solution; this return and regeneration identifies past and future, nature and man, body and soul, the human condition with human potentiality. For Margaret Laurence, the return to a prototypal experience is achieved in the evocation of the past as a guideline for the present: "I am what I was" means the metatypal solution is synthesized through the transformation of historical events and persons into a signification of identity amounting to myth. In both cases, the prototype is a version of an archetype: childhood as golden age or Edenic condition; or ancestral beginnings (geneaology and history) as primordial and mythic origins. The archetype and its prototype are very important because as man defines himself within history his origins are to be found outside time in an eternity to be regained. It is this ontology of past, present and future, or garden, cage and universal solution that the narrative attempts to substantiate.

Origins are problematic. They demand not only to be located but to be interpreted as well. In order to locate, there must exist a structure (typology) of search; this would be the mythological belief in things "_ab_ _origine_" and "_in_ _illo_ _tempore_" as confirmed by Eliade.[123] In order to interpret, there must exist a structure of meaning (tradition); this would be in part the cosmological and eschatological content of the myth of origins. Location and interpretation together form an ontology that derives its power and meaning from the garden/cage dialectics of the works under study. Eliade has demonstrated how archaic and modern societies value origins, and how they both value rituals of return to time _ab_ _origine_.[124] He shows how archaic man's origins are consecrated outside historical time in mythic time, thereby connecting the cosmic moment of creation with the degenerating moments of reality. A return to the moment of moments, whether symbolically or ritually, is a return to the beginning of time, and therefore, is a regeneration of time. Though modern man finds his existence defined in history and his becoming potentiated in time, his being still finds the grain of its existence in the eternal moment transcending reality. Thus, the scrupulous recording of historical events, the ceaseless endeavour to probe in a scientific way, the effort to grasp philosophically taken together represent a never-ending concern for things *ab origine* and the meaning of *in illo tempore* as regards the present. Eliade calls this unending search man's necessity to transform his spatial perimetres and to delineate his temporal perception; to move from chaos to cosmos.[125]

The patterns of the myth of return are discernable in the works of Margaret Laurence. Return is both a structural and thematic motif in her works; that is, it simultaneously identifies an irreducible narrative element and develops a thematic content. The author's first two fictional works are paradigmatic in this respect: *This Side Jordan* (1960) and *The Tomorrow-Tamer* (1963). The first is a novel about the lives of men and women of different races on the eve of independence in a British colony in Africa, the former Gold Coast, about to become Ghana. The second is a collection of previously published stories set in West Africa, also dealing with the colonial/aboriginal encounter. The stories have thematic as well as topical unity. Both books portray a society in transformation, cultures in conflict, identities at stake, and the confrontation between archaic and modern. In my opinion, these two publications are not only paradigmatic for the author's fictional works, but also representative of her best efforts to objectify the problem of origins and identities. Her Canadian novels evince more subjective content arranged around the emblematic fictional world of the town of Manawaka.[126] They are powerful evocations of the themes and motifs first explored in the African books, including the non-fictional The Prophet's Camel Bell (1963) and Long Drums and Cannons (1968).[127] This evaluation does not denigrate the achievement of Margaret Laurence's Canadian novels. It is, instead, in harmony with the assessment of G.D. Killam in the Introduction of the New Canadian Library edition of This Side Jordan;[128] that is, the first two African books provide a map reference for the author's works: they are strongly evocative and very well written, and should never be characterized as inchoate fiction.

In the fiction about Africa, one can observe Eliade's two societies side by side and in conflict. Whilst the Africans retain the traits of archaic culture (ritual repetition of the archetypal), they also represent an emergent modern culture (history conscious) in conflict with the old. Thus, the archaic rituals intended to obliterate time clash with modern time consciousness.[129] The African class, educated and semi-educated, that will replace the colonial guard finds itself caught in the squeeze between the past, the passing and the coming. A unique situation exists because of the stark dialectics of archaic and modern (garden and cage). This class is represented in This Side Jordan by the characters of Victor Edusei and Nathaniel Amegbe, and by J.A. Mensah and his Futura

Academy. The colonial administration represents simultaneously the last rays of a dead empire and the burgeoning classes of Western society. Thus, James Thayer incarnates the managerial and commercial exploitation of the old empire, Major Bedford Cunningham the useless appendage of imperial might in exiled extinction, and Johnnie Kestoe is the young and barely weaned lion of the nascent lower classes. Together with their wives, their female doubles, these characters embody modern time-conscious society, both aware and in despair of history's inexorability. This system of opposition, reflected in Africa-Europe, Black-White, young-old, old-new, past-present, passing-coming, is established at the novel's outset in the first two chapters. The garden/cage dialectic is the paradym for such a system; the whole narrative functions on the operation of this dialectic.

It begins immediately with the nightclub episode by describing the tensions and oppositions that characterize the narrative: (pp. 1-2)

> Music was the clothing of West African highlife, but rhythm its blood and bone. This music was sophisticated. It was modern. It was new. To hell with the ritual tribal dance, the drums with voices ancient as the forest.

Focussed against this tension is the African landscape, because the peculiarities of place always counterpoint the action between opposites: (p. 2)

> Into the brash contemporary patterns of this Africa's fabric were woven symbols old as the sun—king, old as the oldest continent.

There exists, therefore, an atavism; an alignment of the present with the past, the ineffaceable residue of return.

The same residue is there for the colonials. Major Bedford, James Thayer and their wives are emblematic in this regard. Their words and deeds reflect the image of the old colonial hierarchy, rigid and racialist. Kestoe, on the other hand, does not aspire to colonial distinction nor longs for home. On the contrary, he has fled home to be free of its constraints. Thus, for the older Whites Africa is exile, a colonial cage away from the pastoral gardens of home, but for the poor Irish, Kestoe, Africa represents opportunity beyond the squalid urban cages of English society and a chance of material success for an eventual triumph. For his wife, Africa is an anthropological garden, a forum to demonstrate, ironically, that racialism is not genetic. Kestoe and the older colonials are united by their intense dislike of Africans and shared notions of white supremacy. Even if such attitudes offend Kestoe's wife, she is also tied to their way of life and confined to their White ghetto. The nightclub, in such a perspective, becomes a pseudo-garden for everyone who attends. For the Africans, it is the highlife of modern culture; for the Europeans, it is a brief recall of "civilisation", the old days and home. For the Africans it is home; for the others it is exile away from home. Thus the nightclub is a garden of delights for each group: music, colour, movement, intimacy, modernity for the Africans; social status, sex, nostalgia for the Europeans (pp. 10-11).

Nathaniel Amegbe, a teacher at the Futura Academy, is representative of all the contradictions of the emerging new nation: he is semi-educated, the member of a gestating middle class, forced to teach at a less than acceptable private school with a ludicrously symbolic name and affected headmaster. The school, the headmaster and Nathaniel form a composite symbol of the colony turning nation and the past passing. The three are the offspring of the colony, aspiring to represent the nation: the school is a colonial cage offering poor instruction to the second-class, and thus becomes an extension of the tribal village system in the emerging culture; the headmaster, also a colonial creature, offers his services for profit without regard to their quality, by preying on the traditions of his archaic culture and becoming a transplanted chieftain in an urban setting; and Nathaniel is the victim of both orders, the old and the new, caught between tradition and necessity, village and city, tribe and nation. The three are simultaneously the instruments of change and the changed instruments of Africa. Thus, they are both garden and cage symbols, offering hope and success and prolonging a hopeless situation. Of the three, Nathaniel is the only one who can possibly glimpse the future as a solution.

In contrast to Nathaniel there is his friend Victor Edusei. British educated, intellectual and cynical, he prefers to be a half-employed journalist rather than a successful African of high standing. Victor's acquired sense of irony cannot erase the acute anxiety engendered by personal successes. He beholds everything in an ironic balance: colonialism, nationhood, White, Black, education, ignorance, the archaic, the modern. Nathaniel lacks his friend's sense of irony. Nationhood represents a great promise for him. Because of personal inadequacies, his character best represents the state of inchoation that typifies West Africa at this point in its history (circa 1957). He is the missionary-educated village boy displaced to the city. He is but one step removed from the archaic culture of the bush village. He's just out of the garden, newly entered in the cage.

The symmetry of opposition formed by the character of Nathaniel, his background, the Futura Academy, the Headmaster, the hopeful but incompetent students, Victor, Nathaniel's village wife and his contacts with the Kestoes is formed on the garden-cage axis. It is an axis of binary opposition: village-city, past-present, old-new; and contained in this series is an overall controlling metaphor of Africa the mysterious continent of darkness and Africa the bright new civilisation of modern history. This metaphor is itself a reflection of garden-cage imagery and signification. The whole narrative is thus a complex of linked oppositions. For example, Nathaniel as history teacher perceives a meaning for time and the process of becoming that it enfolds. Such perception causes him to initiate a course on the civilisations of the African past (p. 22) in order to provide his students with a sense of continuity between archaic and modern. His ideas, of course, are mocked by Victor and opposed by the highlife of the nightclub; but Nathaniel rejects the mockery. Even if the course is a fiction, it must be taught: "There must be pride and roots, O my people." (p. 22).

This vision of the link between past and present is linked to a golden past recalling the traditional mythology of the Golden Age which is an appeal to a bygone glory, to a state of garden grace: "Ghana, City of Gold, . . . you will rise again . . . empire of our forefathers, rise again to be a glory to your people" (p. 22).

Such an appeal sets into motion archetypal patterns of return; but return for a modern time-conscious society means a renovation of the present into an afflorescent future. A positive future functions as a justification of time; it proves that the past can serve the present in a chain of moving moments. In contradistinction to the cyclical regeneration of primordial time that characterizes archaic society (Nathaniel's village existence), the above quoted sermon on the future of the new Ghana reveals a belief in a continuum of time projecting itself ever forward into a gilded idea of future. Nevertheless, the trust in the advance of temporal motion is not unopposed within Nathaniel. His village origins, exemplified by his personal battles with its memories, remain a persistent part of his consciousness, and conflict with the learning at the Missionary school of his youth. The opposition is diametrical, and is symbolized by the juxtaposition of religious emblems: "He had never been brave enough to burn either Nyame's Tree or the Nazarene's Cross". (p. 32) The religious symbols are not so disparate in a material sense, and both tree and cross share a physical, psychological and mythological contiguity. They also represent a cultural tension. They are gardens in competition whose opposition creates a cage of alienation for Nathaniel. Nathaniel is Ghana, past, passing and coming. Such is the context for Nathaniel's dilemma, and the subtext for the narrative system of opposition.

The narrative thus attempts to expose and explore the dialectical nature of the conflict between past and present, old and new, Black and White. Nathaniel Amegbe and Johnnie Kestoe become the polarities of the conflict and the vehicle for its illustration, on the one hand. On the other, the similarities of their lives are indices that the polarity is somewhat superficial, and that they represent a parallel development in the narrative. They are close in age; both their wives are expecting their first born; they are both engaged in an upward economic and social struggle; they both wish to abolish or integrate their formative experiences of the village and the ghetto. The polarity they represent is, nonetheless, real and performs a function of true opposition; for they do reflect conflicting viewpoints. Nathaniel believes in the justice of independence, and Johnnie does not believe Africans to be his equal. However, they accept their co-existence and even, co-operation. In spite of the parallel development in their characterization, Nathaniel is the more amplified character. The implications of Johnnie's conflict with his own culture and society are an accompaniment to the main theme of the narrative. The two are brothers under the skin; but whereas the Anglo-Irishman exposes the necessary link between colonial origins and national aspirations, the Ghanaian manifests the essential dialectic of archaic and modern, and all its subsidiary conflicts of rural and urban, tribe and nation, young and old, and hence garden and cage. The coming event of the birth of Nathaniel's first born is one that amplifies his importance: his wife's plea to be delivered in the old way and Nathaniel's rejection confirm it. Nathaniel sees the hospital delivery as a symbol of the future and a guarantee of the success of independence; it is the seal of destiny: "The child would not go back, then. Its very birth would set the course of its life." (p. 48) The child would be free of the father's cage conflicts, free of the lure of the village.

Such hope of the father for his child to be born of a partially educated village boy and his village wife displaced in the city, connotes a vision of the universal solution. The universal solution is a synthesis of the events and feelings leading to the new birth: the garden of the archaic past (village), the cage of the present (colonial city) combined into the metatype garden of independence (modern nationhood). The metatype is proleptic of all hopes realized. The dialectical movement is underscored by the activities of the aspiring students at the academy who are more educated than most but underqualified to achieve the instant success they dream of. The past is dead for them, and the future can only be partially realized; they are stranded with Nathaniel in a limbo between garden and universal solution (p. 64). They are the victims of a bright-looking future which is paradoxically too cloudy to perceive.

The narrative exploits a system of binary oppositions, this is clear; however, it cannot lead to any satisfactory conclusion on its own without some form of resolution: without some sense of ending. The binary system has to be worked out in one way or another; otherwise, it is mere cataloguing of opposing events and situations in a statistical table. For this reason, the narrative ends with the birth of Amegbe's son and Kestoe's daughter, with the adjustment of the British trading company to Africanisation, with Kestoe and Victor Edusei as co-workers, and with Nathaniel's renewed faith in the Futura Academy and its duty to the new nation. Similarily, racial oppositions are resolved by the co-operative meaning of independence; and the paradigm of religious archetypes is fused into an African synthesis: in one of his many dreams where he wrestles with the old gods and old ways, Nathaniel makes Jesus into a King of Ashanti, arrayed in gold and brown-skinned (p. 77). Though the cage of civilisation removes the Black man from the pastoralism of Archaic Africa, there is a transformation of the Noble Savage into the modern time-conscious citizen of Ghana. This perceptive ability denotes a perceptive knowledge of the universal solution; and it connotes a faith in its fulfillment. Nevertheless, the cage is persistent: even family relationships form a web-like cage environment (p. 100). They represent a microcosmic equivalent of the larger cage: the colony becoming country, the tribe becoming nation, the group disintegrating into individuals. The web metaphor is pervasive. It derives its figurative meanings from the culture of the past and the imagery of the overgrown forest: from the past come the tales of Ananse, the Giant Spider (p. 62), and contained in the overgrown forest are the gods and fears of old (pp. 104-105). The disintegration of the group (family, tribe and mythological ties) plays an important role in the perception of the web metaphor.

The web is a structural metaphor. It identifies both the qualities of the cage and the dialectics of garden/cage. Thus, the disintegrating group represents the struggle of the present to emerge out of the archaic ties to the past into a new future, as symbolized by Nathaniel's rejection of the old fetish beliefs and his faith in the progress of the modern future. It signifies the growth of the individual, the issue of modern man out of his archaic origins, and the new awareness that time has a meaning in the individual's becoming. Nathaniel, therefore, is caught in this web of contradiction and gestation. His newborn son symbolizes his extrication. The process of change, the web of relationships (both thematic and structural) is best captured in the dialogue between old generation and new; as, for example, between Nathaniel and his aged uncle: "I do not know about these things. . . . They do not interest me. Things are changing, uncle . . . The wind that is rising is rising all over Africa, and it speaks of something new that has never been before." (pp. 103-104) He does not understand the mythological significance of the old ways. His uncle has accused him of having forgotten his own land (the mythical homeland whose centre is the village), but Nathaniel perceives it as dense overgrown forest whose mythical roots are an invasion of his spirit, a primaeval forest that fosters and supports the primary opposition of life and death, growth and decay, a forest of his nightmares(pp. 104-105).[130] His uncle offers the consolation that he is a youth who has lost his way but who is soon to find it again. The nephew replies: "I belong between yesterday and today." (p. 106)

Nathaniel is lost between time and space. His perception, however, indicates he is not lost but caught between shifting worlds. His perception also indicates an awareness of the universal solution, and an experience of the truth that the past cannot be obliterated by the present or recaptured in the future. In other words, the relation between time and space is indelible and unseverable. Nathaniel's torments and anguish notwithstanding, he remains faithful to the hope in the future. His British-educated friend Victor does not share this ingenuous faith. For him the new Ghana will bring new oppression, Black oppressing Black; independence brings "the right to be enslaved by your own kind" (p. 118). Victor's observations are astute, but they express the idealism typical of the cynic: the demand for perfection. Because of the cynical taint, Victor cannot perceive the dialectics of the universal solution. His perception only clouds the future, and does not predict it. The opposition faith/cynicism as typified in Nathaniel and Victor is reflected in the decline of colonial privilege. Thayer and Bedford hence become as redundant as their beliefs; for these two, there is no question of universal solution. They do not accept, or cannot accept, the failure of their universe to sustain them, unlike Nathaniel who welcomes the cosmological event of Free-Dom.

Kestoe and his wife, Miranda, younger and out of a different social matrix, point out a degree of parallelism between themselves and the new Africans. Miranda is much like Nathaniel. Her liberalism cultivates a pseudo-atavism for the idea of the changing Africa. Both want to immerse themselves in the spatio-temporal dimensions of Ghana. Miranda and Victor function as complementary characters to Johnnie and Nathaniel. These latter two remain the focus of the narrative dialectics, Nathaniel more so than Johnnie. Both move along a curved line of action to a condition of self-awareness. They both experience "nadirs of self-betrayal and self-distrust".[131] The experience of "nadir" is coincidental for both men. The experience is purgative for both men. They accept their personal failures and begin an ascent to a resolution in self-awareness.

Bedford obtains a position in the nearby colony of Nigeria; Thayer is retired; Kestoe is promoted to manager; Victor Edusei joins the firm. Nathaniel, after an evangelical religious experience, receives the birth of his son as omen of the future. Through a manipulation of Biblical imagery, the narrative achieves its own form of resolution: the son is called Joshua, because he will cross Jordan to the Promised Land. In this, Nathaniel fills a Mosaic role, a middleman who glimpses the universal solution but cannot experience its fulfillment except vicariously. This occurs when, through self-illumination, he accepts his position within the garden/cage dialectic (pp. 274-275):

> -- I have a new chance and I have a new name and I live in a new land with a new name. And I cannot go back. Let them understand . . . I must stay . . .

-- In my Father's house are many mansions. . . .
-- I cannot have both gods and I cannot have neither.
A man must belong somewhere . . . .
-- My God is the God of my soul, . . . and my home
is here, here, my home is here at last.
-- Let me wash my soul.
-- And let the fear go far from me.

After a long labour, the country is born with the birth of the new Black son; and the epiphany of the father's understanding, the washing of his soul, points to the future on the other side of Jordan.

The stories in The Tomorrow-Tamer combine into an exposition of the same dialectics that characterize This Side Jordan. They are executed as very successful narratives. The insights they reveal are due largely to a highly competent management of technique: that is, the mediation of binary oppositions through a manipulation of images and symbols, themes and motifs, to produce a garden/cage symmetry balanced by the universal solution.

In the first story, "The Drummer of all the World", the White narrator is returning to his native land after living abroad. Home is West Africa, and abroad is England. His missionary father is of the generation of James Thayer and the Major, colonial exiles suffering on behalf of others. The narrator is a contemporary of Johnnie Kestoe; he is Kestoe's fraternal opposite: Kestoe was exiled from Britain to Africa: the narrator is exiled from Africa to Europe by Africa. The parabola stops there, however; the story's narrator is part of Africa, brought up by a Black nurse, and having undergone a symbolic métissage (p. 3). His ties to Africa are intricate and deeply psychological. Only the rise of Black racialism accompanying independence and the experiences of White racialism by the narrator's Black brother (the nurse's son) lead to the suffering of the cage. Thus, the experience of suffering, which is simultaneously a cage experience, is a form of precognition of the universal solution, because it brings the contrast between garden and cage into a sharply focussed consciousness (p. 7). Both Matthew the narrator and his Black brother Kwabena come to perceive their mutual childhood experience as a garden of the past, but as a disjuncture between past and present. Bygone Africa, therefore, is a pastoral memory for both men. The memory begins to degenerate as they grow older with the knowledge of their experiences. Through his education, Kwabena develops consciousness of colonialism (time). Matthew, less concerned with colonial inequities, is more interested in cultivating the links with the land of his consciousness (space): Africa is sight, sound, smell and the archaic myths that substantiate its existence. Paradoxically, Kwabena gives up the links with the land of his consciousness in favour of historical truth: time-consciousness.

The garden past has led to the limbo of the present for Matthew. He is a stranger in his own land. Kwabena is also in the limbo of the present, the interstice between colonial past and national future. For him the archaic pastoralism of the old Africa is an impeding memory, a garden gone to weed (p. 15). Matthew's pastoral nostalgia cannot puncture the realities of the present; his mockery of independence does not impress Kwabena with its irony: "Independence is the new fetish, and political parties are the new chieftains." (p. 17) Kwabena dismisses the attempted homology: " 'You forget', he went on, 'that the huts were rotten with sickness, and the tales made us forget an empty belly, and the drums told of our fear . . .' " (p. 17).

The coming independence means Africanisation. Matthew's job will be filled by an African, a Black African. His new English wife longs to return to "England's green and pleasant land" (p. 18). Matthew begins to see the quality of his relationship to Africa. Matthew is forced to accept the realization that he wanted to stop time in Africa (p. 18). Independence brings time-consciousness to the continent, and also brings the destruction of the old archaic world, the pastoral dream and the colonial garden party. Matthew's legacy is a destroyed faith: broken faith is the consequence of the garden/cage dialectic without knowledge of the universal solution. Matthew is truly exiled.

Because return to origins can be construed as archetypal, the remembrance of the past is eternal. The question of identity and its origins is of primal concern: not to know origins or not to observe the ritual of return leaves one "outside", and in exile. This is how one critic describes the problematics of the author's narrative design:

> The theme of exile and the question "where is home?"; feelings about tribalism and community, about our exploiting of one another, about the ambivalence of tragic failures and joyous victories: all these have become strands in the fabric of all her fiction. [132]

Thus, along with "The Drummer of all the World", the stories entitled, "The Perfume Sea", "The Merchant of Heaven", "The Rain Child" and

"The Voices of Adamo" deal explicitly with the theme of displacement or exile, employing its traditional motifs. Certain exiles find a proper place in Africa; such as the polyglot Mr. Archipelago in "The Perfume Sea" whose name possesses the status of exile by itself. Both he and his protegé-partner, Dorée, call themselves "flotsam". Their beauty shop is a metaphor for survival: their clientele and styles change as the country changes. They are exiles in a garden of their own choosing: "I would like to die here and be buried in my own garden", says Mr. Archipelago (p. 26), who is a living example of Voltaire's axiom and who admits that his main preoccupation in life is to "tend my garden" (p. 30). Africa is the garden for these two characters: first a colonial paradise, then an African cage imposed by independence. After independence, the two exiles change from being colonial gardeners to cage keepers, because they are voluntary exiles, real flotsam and not jetsam. They do not participate in the mainstream of any society either White or Black. They administer cage rituals for the caged. Their perfume collection emblemizes the ritualism; seaspray scent becomes the ironically labelled "eau d'exile"(p. 44). The two beauticians find satisfaction and meaning in being exiles. They do not seek the dialectics of garden and cage.

The other stories reiterate the same themes of exile and displacement, whether for White or Black, colonial or national. The contrasts are heightened by the demonstration that there is little or no middle ground between them. The White man usually approaches Africa through a prism of his own making rather than by letting Africa reflect itself through its own spectrum. The evangelist from Philadelphia in "The Merchant of Heaven" is a prime example, a man who deals in the coinage of souls, cash receipts for heaven, and not in human beings. Naturally, he is compared with the local juju man. The preacher is a fake because he sells false gardens and fake universal solutions. The Black artist in the story paints a Black well-built Jesus, a man of the people, a new God the man from Philadelphia had not reckoned. The White man is a captive of his own magic. The relationship between him and the Black painter bears a positive significance, for in their dialogue they are each able to perceive the ironies of the garden/cage conflict in the changing African times. The painter attempts to transcend colour in his work be inventing "new colours" (p. 76); the narrator, a White friend, attempts to perceive through the colours, beyond the Black Jesus to the beggars around Him. The universal solution lies in their perception that there is one humanity, with many colours but only one future: in hope (p. 77).

In "The Rain Child", there is a double perspective of exile revealed: the English teacher, twenty-two years in Africa, exiled home to Britain; the British born and educated daughter of Black parents, exiled to her father's native land. Culture forms the cages in such a situation: exile, stranded between two gardens. The universal solution fails to be generated in the story because its perspective is reserved for the teacher-narrator: "Sitting in my garden . . . . I think of that island of grey rain where I go as a stranger . . . while others must remain as strangers here." (p. 133) And the same form of alienation between perception and cultural reality emerges from "The Voices of Adamo" where an orphaned village boy ends up in the army as drummer in the band. He does not understand what the army is but accepts its ritualized way of life as a proper universe for his existence. His position of drummer is analogous to that of tribal drummer; but for the boy, it is homologous. Hence, he does not understand his automatic discharge after his enlistment time. He kills the White bandmaster who, unwittingly, advised him to receive his discharge. With pathetic irony, the Black major informs the boy he can stay in the army forever. The alienation stems from the boy's misinterpretation of the cultural reality of the army of the new nation; and from his innate and archaic inability to distinguish between certain time and space structures: the tribal community is not duplicated in the army communal life, the analogy of the relationship between the leaf and tree (p. 206) is an organic one misapplied to the army, and the hierarchy of the chain of archaic village life cannot be transferred to the army chain of command. The bandmaster's death serves to amplify the alienating divergence between perception and reality. Similarily, the amateur anthropologist in "The Pure Diamond Man" is looking for the garden of the old Africa while finding himself in the cage of his own gullibility. Such characters are fools who display a faith in a priori concepts of what the garden is or ought to be; reality, to the contrary, is a mélange of old, colonial and new. The story, "A Fetish for Love", reveals again the implacability of beliefs, Black and White, old and new, of the garden and of the cage. The archaic fetish is a time-stopped belief, while modern medicine manifests itself in time. The opposition is between what is and what can be, between being and becoming, between cyclical time and lineal time, between garden and cage.

The remaining stories, "The Tomorrow-Tamer", "Godman's Master" and "A Gourdful of Glory", deal with problems of identity, exile, and displacement or alienation. The first tells of the invasion of the archaic village by a modern government and the consequent class of psychological environments. A new bridge is transformed into a new god with its own high priest, and the tale of its construction is woven into the memory fabric of the village. In symbolic narrative terms, the weaving is a way of living forever, which is also part of the universal solution because it substantiates the relationship between yesterday, today and tomorrow. The span over the water leads the invasion of yesterday by today, and the sacrifice of its priest's life prefigures a march into tomorrow. Tomorrow is a relationship of yesterday and today. The gourd-seller is a firm believer in the "Free-Dom" of the coming new day, and thus is a seller of glory. Godman's master is a young urban African who released him from his fate as homuncular oracle in the villages. Godman is taken to the city, moved from yesterday to today. He becomes his saviour's servant; but the master finds the condition repulsive. His duty of care becomes burden-some, and the little Godman is sent away. The former village oracle becomes a "Real Live Oracle" (p. 157) in a circus. Fearing he has been imprisoned again, the former master goes to find him. Godman rebukes his former saviour by telling him he has found his niche at last: he is anchored firmly between yesterday and tomorrow in the moving present. Tomorrow-taming and tomorrow-telling become one activity that is substantiated by the movement through yesterday and today:

> The child on his journey into experience is, on these stories' deepest level, their central figure, always in exile either spiritually or physically, and often in both senses. . . . The character's appeal is not primarily his innocence; that quality plays an ironic counterpoint. . . The character errs, endures, survives, or sometimes is destroyed; but always there is a dynamic within him that impels him to go on to the end. The essentials of life, Margaret Laurence is always saying, are growth and change and the energy that activates these.[133]

Thus, these characters, these outsiders, find their identity through the garden/cage dialectic and the synthesis of the universal solution.

The Manawaka World

The title of this section is borrowed from Clara Thomas' book because, as she demonstrates, the author's Canadian fiction forms a cycle or a closed circular pattern.[134] This cycle is formed around the fictional town of Manawaka in Manitoba where all her characters have lived at one time or another for different periods from childhood to old age. It is birthplace and burial ground for some; it is a place of origin for others. Consequently, the ties to Manawaka and the memory of its times and places form a fictional universe or narrative continuum for each character from book to book. Such a universe or continuum is shaped on the cognition of origins and the myth of return. The African books, therefore, foreshadow the pre-occupation with identities because they are mainly about characters who seek to know themselves by examination of their relationship to the past and present conditions. In the Canadian books, the examination is extended to encompass an ancestral probe that turns into an examination of examination; that is, the narrative deals with the discovery of narration and its meanings. The tale lies in the telling, to put it aphoristically; if the tale is to be told, it must be a tale about a tale. Throughout her book, Clara Thomas often refers to the author's own words about narration and narrative point of view.[135] It becomes clear that the author was forever conscious of the difficulties of presenting and constructing a narrative whose theme is origins and identities. The impersonal narrator is rejected in favour of the personal , a somewhat obvious choice since a story beginning, "There once was . . .", could easily degenerate into an etiological parable or genealogical table in extended prose. What is notable about the personal narrator is how its manipulation by the author turns into something more than a diary account, memoir or epistolatory revelation. On the contrary, by using devices that restructure the past into the present of narration (e.g., memory recall, flashback, reconstruction, "memorybank movie", tale), the narrative becomes much more like an investigation, an enquiry rather than a recitation of events, so that nothing is allowed to be episodic or digressive. Everything combines into an intentional dialectics of search or research. In this context, the garden/cage opposition is not difficult to apply as a structural homology, and it confers a great deal of meaning on structure. The narrative and the Manawaka world become coextensive.

The so-called world of Manawaka is a designation of time, place and human character that cannot be separated. Thus, a character from that "world", whether in Toronto, London or Vancouver, remains a part of it, acting within its dimensions as extended or contracted by the garden/cage dialectic. The consciousness of Manawaka functions as consciousness of both the time of myth and the time of history. Inherent in such consciousness of time is the awareness of origins and the importance of identity. Such awareness and consciousness are also accompanied by a sense of timelessness, the desire to give origins and identity a meaning beyond a mere time-space dimension. The chronology of lineal descent is therefore mythologized, or combined into mythic time. Mythic time is cosmological and sacred because it transcends concrete reality.[136] More importantly, Manawaka is a spatial concept serving as a place of origin and even, terminus ad quem. This is a pastoral function amplified by the mythification of its temporal aspect through the transformation of Manawaka into a psychological reality, the reality of the garden and the pastoral moment.

I am borrowing Eliade's definitions for time that is mythic and time that is historical. They correspond more closely than any others to the dialectics of garden and cage; in fact, his definitions are purposely juxtaposed to represent a basic opposition between sacred and profane, mythic and historical, archaic and modern, to which I add garden and cage with all its implications. Eliade's definition of myth and mythic time have the added benefit of rejecting current usages of these terms to connote or denote either what is fable or fabulous. Myth and the mythic refer specifically to cosmological and/or eschatological explanations of reality.[137] They are also cultural values whose existence can be measured historically to some degree; and psychologically measurable on the scale, archetype-prototype-stereotype-metatype. In this sense, as cultural values, myths are part of the structure of all realities and are defined by their mode of existence.[138] They are the reality of what is or what is considered to be manifest; they therefore become exemplary.[139] The spatial typology garden/cage/universal solution partakes of the fundamental structures of reality as they have been reflected in the history of literature and the polemics of philosophy; i.e., the evolution of archetypes and their metamorphoses, and the debate on the meaning of life.

Manawaka is thus a real world because it is a mythic space, a geo-psychological concept. Its configuration, therefore, intersects with that of historical time and concrete space.

The Garden: The Stone Angel (1964)

The search for origins begins with the end, and The Stone Angel[140] pursues that search through Hagar Shipley's view or review of her life backwards in time. The character of Hagar is itself overpowering: that of an old bitchy woman about to die. A biblical archetype emerges from Genesis 16 and 21, the foreign servant who provides Abraham with a child. It has also been suggested that the thematic unity of the novel emerges from Galatians 4:22-27.[141] Abused by Abraham's wife, the Biblical Hagar took refuge in flight (Gen. 16:12). The congruence of images and themes occurs with Hagar's carnal union with the much older Bram Shipley, her fertility, the brooding character of her son John, her flight from an imprisoned existence with Bram, and the stone angel in the cemetery that causes her to return and re-live her past. "Now I am rampant with memory" (p. 5). These words initiate the structural devices that create the garden space that can be observed in the return to origins, remembrance of things past and the evocation of childhood. And the first memory is of childhood. By analogy with Proust, it can be stated that the recall of the past functions as a structuring of the present. Though Hagar's tale is tragic, her nostalgia transforms past events into pastoral vignettes: she editorializes on the benefits of the traditions of her youth, such as the presumed good to her brothers from working unpaid for their father (p. 19). Of equal importance is the setting of the pastoral scene. Details are provided that focus on activities and appearances of pastoral or garden quality: skating on the river (p. 23), for example. In Hagar's case, most of the pastoral recall always ends with a tragic twist, such as the death of her brother Dan and her failure to provide him comfort in his dying moments because Hagar refuses to be identified with her frail defunct mother (pp. 24-25). Her marriage to Bram Shipley is an act of defiance and a transformation of romantic love and passion where Bram appears as both deliverer (from her father's bondage) and passionate lover. Responding to the passion, Hagar suffers another ironic twist of fate: Bram is an uncouth and rough man whose only virtue is sexual strength. The picture of a pastoral existence on his farm is shattered in a similar way by the harsh realities of prairie farming and Bram's failure to be anything else but one who dreams of raising magnificent horses (p. 83). Hagar's wish for bourgeois stability is not granted; however, her own strength lies in the ability to survive and adapt to the bitter ironies of her life.

The pastoral place and the garden moments always elude Hagar. Her flight from Bram brings a kind of quiet existence as Mr. Oatley's housekeeper (a position reinforcing the Biblical imagery): "It was a becalmed life we led there, a period of waiting and of marking time." (p. 160) The point is that her life is a wandering wilderness up to the time near her death.[142] The wished for never materializes, and the unexpected rules the course of events: "But the events we waited for, unknowingly, turned out to be quite other . . ." (p. 160). Hagar the old lady is forced to re-enact her flight, and the re-enactment must produce the effects it failed to produce the first time. The prospect of being confined in the pseudo-garden of the Silverthreads Nursing Home panics her, and she reacts instinctively: "It is then that the notion first strikes me. I must find some place to go, some hidden place." (p. 105) The abandoned cannery provides "le petit espace de liberté" where the process of assimilation of knowledge (understanding) and the process of renewal begin. The personnage who undergoes the stresses of the garden/cage/universal solution transformation must always act unilaterally, and Hagar has always acted alone.

A Jest of God (1966)

The garden is characterized in this novel, as in all of them, by dreaming or contemplation. To repeat, it is essentially a geo-psychological reality. Its geography is not just the traditional pastoral and/or qualities and details of the primitive, nor even the appearances of the Canadian landscape. Those things play an important role in its creation, of course; but its most distinctive feature is spatiality. It is a space, and space is a geography. Therefore, the garden's final or distilled essence is to be found in this notion of spatiality: it is a psychological extension through time, and its physical nature need not duplicate the traditional. Physically its nature often contradicts the traditional; nevertheless, it exists as a geographical entity even without tangible dimensions.

Rachel's world in A Jest of God[143] is a system of enclosures: house, mother, job, daily routine, emotions. She dreams of escape. Escape, however, cannot subsist merely on the notion of flight or termination of dreaded activity. It must be counter-balanced by an alternative which feeds the dream. Hence, the geography of the garden creates itself. Its first physical projection is caught in the house that holds the "Tabernacle of the Risen and Reborn" (p. 29); it is somebody else's idea of paradise. Rachel is forced to face her needs in this place, but rejects its idea of garden in the same way she rejects her mother's solicitous and respectful religion (p. 41). False gardens are always a temptation to those full of need. Part of the need lies in sexual necessity as well as in the necessity of escape. The male becomes an overpowering part of the psychological space creating itself. This is true for both Rachel and Hagar, and for other female characters who undergo the stress of the garden/cage dialectic. As the garden space constructs itself, it transforms, adding its necessities: sexuality, emotionality and freedom from fear. It is the last, freedom from fear, that takes the longest to develop and is the most difficult to execute.

The freedom from fear represents the most important structuring element in the garden space because it simultaneously defines the space and opens it to the universal solution. The beginning of the acquisition of the freedom lies in Rachel's relationship with Nick Kazilik. Both Rachel and he discover mutual grounds of attraction besides the sexual: the parallelism of their encumbered and enclosed personal lives. Her idealisation of Ukranian families provides an emblem for her own eventual freedom. Nick's cynical refutations do not destroy the emblem(pp. 87-88). It persists, instead, as a pastoral ideal of life outside the town, spacious and free and full of emotional vitalism, in contrast to her own town-defined and unemotional family life (p. 88). Their embrace in the cemetery is an irony, a garden experience in the ultimate cage; but the place also functions as a neutral territory between their respective enclosures (families and dwelling places).

Rachel's romantic attachment to Nick acquires the dimensions of a garden of love with the thought of having a child, as the fruit of that love. The garden evaporates when she does not deliver a baby but is delivered of a tumor instead. Nevertheless, an important residue is deposited in the evaporation.

The Fire-Dwellers (1969)

This novel, as the others preceding it, begins in mid-cage.[144] The action involves a recall of past events and characters in an effort to interpret the present and its future. The novel's action is narrated by Stacey Cameron MacAindra, Rachel's married sister. Stacey fled Manawaka to escape the town's small world, and to fulfill her dreams of love and marriage. The unmarried Rachel can perceive marriage and children as a cage structure. Stacey experiences it in reality after the dialectical tension between garden and cage becomes apparent in her family and conjugal relationships. The tension becomes apparent in the investigative procedures of personal narration as Stacey recalls a garden moment from the past: her first sexual experience twenty years previously with an airman from Montreal. The significance of this recall lies in Stacey's own realization of what is happening and in the awareness of the tensile relationship between past and present: "Diamond Lake, fifty miles north of Manawaka . . . Conned again. Conned into memory." (pp. 74-75) The mere recollection of events and the effect of their contrast in the context of the present does not represent by itself an initiation of the garden/cage/universal solution process. The progression archetype/prototype/metatype moves along a dialectical axis of transformation; and the transformation must be pursued deliberately as a dialectics of narrative structure. It is therefore significant that the author's novels always begin in mid-cage. The remembrance of things past can either serve as simple memory, or it can serve as regulating part of a larger process. Stacey's recall of the past is made a regulating part by the dimensions and function of the Manawaka world on all levels. Thus, the immediacy of this world in the consciousness signals the start of the process of transformation. The prototypal experience at Diamond Lake and its tangibles (Stacey's childhood, her early youth and aspirations) lead to a parallel experience in the present, the one that will function as the basis for the construction of the metatype universal solution. This experience, as in previous examples, is initiated by flight.

In Chapter Six (p. 165), Stacey suddenly leaves her family and drives out of the city. City and country stand opposed as wasteland and pastoral space in the general system of opposition that operates the typology being established by this study. In the narrator's consciousness the absence of human habitation becomes a stark contrast, and the configuration of the "petit espace de liberté" begins to form itself (p. 167). The necessary process of enquiry intensifies simultaneously with flight, and begins to formulate itself around the congruence of prototype and metatype experiences. In philosophical perspective, the central character confronts the meaning of his or her existence and attempts to specify its purpose. During her drive into the country Stacey thus begins to ask questions about her life (p. 167); she attempts to connect her present condition with the events of her past from childhood to adulthood (p. 168). That which remains crucial at the point where the synthesis of garden and cage should occur is the central character's ability to penetrate the significance of what is taking place. This is the test: "Now I don't know. Perhaps it isn't that the masks have been put on . . . Perhaps they've been gradually peeled off, and what's there underneath is the face that's always been there for me . . . I can't take that. I won't." (p. 174) A positive transformation to the universal solution is generated by the synergic combination of past experiences and present conditions: the linking of bygone pastoral moments (the first sexual encounter at the lake, p. 74; the journey further back to summer holidays at the lake when Stacey was ten, p. 172) with the imprisonment of daily life (the tension between Stacey and her husband, her frustrated desire for self-communion, and the invasion of the pastoral lake setting by cottagers, when she was eighteen, turning garden into wasteland, p. 173).

Stacey's refusal to turn back towards home on her flight northward indicates the flight will find its own conclusion by following the logic of its underlying dialectics. Diamond Lake again springs to mind. The memory of the lake intensifies the desire to continue fleeing northward: "When I imagine it, it always looks like Diamond Lake." (pp. 174-175) Her garden dream on the wooded shore is interrupted by a young man, Luke, who serves as narrative catalyst to help Stacey identify the metatypal garden and perceive its tangible qualities. Through him she recognizes that the activities of her daily life are not totally self-destructive; and through their lovemaking the line between desire and possibility is made more distinct. Stacey knows she must escape the cage: "*I have to get out*." (p. 189). Sleeping with Luke breaks the bonds and re-substantiates the experiences of the past, temporarily creating a free interlude in time and space. The parallelism between the first sexual experience at age eighteen and the liberating experience with Luke at age thirty-eight is too strong to be ignored: both take place in a pastoral refuge; both occur with a friendly and understanding stranger, and both satisfy the necessity of contact and exchange. In the first instance, the encounter with the airman conducts Stacey into another stage of life by opening an internal garden. In the second, the experience with Luke ends that stage and begins another by opening the way to the universal solution.

A Bird in the House (1970)

This book is a collection of stories,[145] episodes in fact that centre around the persona of Vanessa Connor and her growing up in

Manawaka. The stories project a strong image of cage life, and any garden experience of pastoral moment is often isolated and fleeting. Nevertheless, the garden exists by virtue of the dialectics of the typology being established. It exists because the cage exists. The existence of the universal solution is always problematic, and its problematics confirm that the central opposition is always in operation.

The events of these stories are a narration of discovery. The young girl and then the young woman Vanessa unveil the details of the cage through its delineation. This process of discovery is all the more significant given the narrator's artistic temperament and attempts at creation (her scriblers full of stories, p. 177). The typology bears its fullest significance in the fact that the dialectical progression is a narrative and stylistic one as well as being thematic. That is, as a structure it is a unity that is transforming and self-regulating: it makes itself and adjusts itself at the same time.[146] As such, it becomes an essential part of artistic creation and reveals the processes of the artistic imagination; an imagination attempting to seize the meaning of conflict in life and the problems created by that conflict. For Gabrielle Roy the conflict is represented by the problem of happiness; and while for Margaret Laurence it lies in the problem of perception, both writers hold the problem to be one and the same: the examination of certain truths to be synthesized by the same dialectics. The narrative is as much a narration of events as it is about how to narrate what is perceived. Vanessa is the incipient artist probing her environment and her relationship to it. In Vanessa we have a narrator in parallel with Christine in Rue Deschambault, who is also the incipient artist attempting to deal with the incongruities between her perceptions and her environment. For Vanessa perception is perception of the cage, while almost the opposite is true for Christine. For both writers, the adult counterparts of Vanessa and Catherine are the protagonists of The Diviners, La Montagne secrète and La Route d'Altamont.

Events and places exist, however, that form garden experiences for Vanessa. These are the holidays at Diamond Lake in the story, "The Loons", and the vision of the cousin's ranch and fine horses in "Horses of the Night". In the first story, there are certain pastoral elements of archetypal quality; but their inclusion is intended as an irony. In addition to the lake setting, there is the character of Piquette Tonnerre, a Métis girl who appears as the proverbial Noble Savage in a natural paradise. Vanessa's book-fed imagination and awakening artistic sensibility begin to transform Piquette into "a daughter of the forest, a kind of junior prophetess of the wilds" who would pass her secrets on to Vanessa. (p. 119) Vanessa knows what the relation between forest and Noble Savage should be; but when Piquette shows no interest in the surrounding and misinterprets her questions on forest lore, the relation is parodied and transferred to Vanessa. (pp. 119-120) She is the one who responds to her father's advice to listen to the loons before the lake's habitat is destroyed by cottagers. Piquette remains indifferent, and the pastoral experience is passed on to the budding artist-narrator. The description of the cry of the loons, recalling as it does La Petite Poule d'Eau, as an atavism of the mind and soul completes the transferral of experience (p. 121). Vanessa returns from college and visits a re-named Diamond Lake, it is changed, of course; and as a national park it bears the marks of intruding civilisation (pp. 126-127). In the evening by the shore, Vanessa finally comes to realize why the night is so quiet now: the loons were gone. And Piquette too is gone. The narrator suggests that Piquette was the only one who understood the cry of the loons to be the cry of an endangered and displaced species (p. 127). The national park is, after all, only a garden facsimile.

The distant cousin Chris in "Horses of the Night" resembles Piquette in some ways. Unlike her, he articulates the inner spaces of the self. His description of the ranch and horses emmanates from those spaces. For Vanessa the spaces become a reality which does not materialize. The ranch is an unproductive farm, and the fine horses are nags. Instead of pastoral peace, she discovers the blistering poverty-striken family life of her relatives. But Chris, like Piquette, inhabits other time and place: he lives in space of his own making (p. 146). Chris and Vanessa, nevertheless, do share a garden experience. Once again, it is in a distant and protected place, the bluff near the hayfields (pp. 147-148):

> No human word could be applied. The lake was not lonely or untamed. These words relate to people, and there was nothing of people here. There was no feeling about the place. It existed in some world in which man

> was not yet born. I looked at the grey reaches of it and felt threatened. It was like the view of God which I held since my father's death. Distant, indestructible, totally indifferent.

There is no time-space relation in such a garden; there is only enduring moment in enduring place. Here Vanessa and Chris carry on a dialogue that is really a discussion of the universal solution and its probabilities. Chris' confinement in the provincial asylum is the result of the totally introverted imagination and a retreat into a living death. Vanessa is the only one who understands his psychological detachment. This understanding indicates a progressive step to the universal solution, while Chris' withdrawal denotes a complete failure to progress beyond the internalisation of the garden.[147]

The Diviners (1974)

In her most ambitious novel,[148] Margaret Laurence attempts a mythological resolution of the Manawaka cycle. It is a very complex weaving of images and symbols, characters and places from the previous novels. It retains all the traits of the author's narrative technique and the typological dialectics. The title of the first chapter, "River of Now and Then", circumscribes these traits. As a circumscription of narrative technique, the river's double current (p. 3) flows back and forth through narrative time; as a circumscription of the typology, the double flow indicates the paradox of the garden/cage dialectic. Remembrance evokes both garden and cage experiences; and "Now" has the dual significance of being the static present as well as the point of creation of the metatype, while "Then" simultaneously refers to both the good and bad of the past. Together they unfold the problematics of the dialectic. The technique of personal narrator, used extensively in the earlier Canadian novels, is combined with the use of impersonal narrator. The combination produces a broader insight into Morag's tale. Morag is not telling her own story; a story is being told about the telling of her own story.[149]

The first chapter also contains the narrative elements that vivify its title; that is, the creation of the Manawaka world culminates with referral to its most constant dynamic features as elaborated in earlier novels. These features are not just the oppositional characteristics of temporal conflict (past/present), but the spatial conflict generated by opposition between prairie place and other place. Other place is both anywhere away from Manitoba and the sacrilization of ancestral place (Scotland, but specifically Sutherland). The two operations, temporal and spatial, combine into a mythology of origins and existence (both genealogy and ontology). Thus the imagery of pastoral environment and landscape serves as a temporal conception ("Once upon a time . . .") and a spatial projection (". . . in a land far away . . . "), retrieved from the present and regenerated in the future. The account of Morag's own beginnings is part of the retrieval, as it constructs a framework for the genealogical and ontological process that follows. The titles of the "Memorybank Movies" reflect this: "Once Upon a Time There Was" (p. 11), for example. The examination of the snapshots from the past and the memorybank movies in this chapter create a memory cage: the recollection of the personal past is an onus of suffering that, for better or worse, will transform into an open and expectant future. The succeeding chapters are the provocations of this memory cage.

The pastoral place or the garden setting are recalled in the memory cage; but in this instance there is an irony in the fact that the gardens of the past are recollected in the relative tranquility of a pastoral-like seclusion in the present. The present of Morag's telling is a rural Ontario farm, and Morag herself has achieved both material success and maturity. She is therefore as close to being self-sufficient as possible. Rousseau's naive savage lived in a found paradise, completely self-sufficient and unreflective;[150] but in a post-reflective world, introspection is a quality of existence.[151] Morag has attained her petit espace; but because hers is not a found paradise, she must attempt the synthesis of her existence. The garden life of the present has its analogues in her past. More specifically, it is buoyed by an inherent strength derived from the past. In the contrast between herself and A-Okay, the urban refugee, Morag discovers that the city had never possessed or inhabited her consciousness as it does for the refugee and his wife Mandie (p. 47). Even Morag's unconventional childhood with Christie and Prin has a strength derived from its prairie place. The prairie place and the Manawaka world have their basis in the mythology of origins; and these origins, appropriately, are nurtured and extended by story-telling. Both Morag and Vanessa as children were drawn by genealogical tales, and both attempt their own stories. Both share a Celtic heritage transmitted orally and totemically (pins, plaids, pictures and so on). All the major Manawaka characters have some form of contact with the Tonnerre mystique; and Morag even learns the Tonnerre tales of origins. These elements all combine to form a retrospective garden place, despite its inadequacies and imperfections.

Time extends into dialectical process, a process that creates the necessity for spatial counterpoints to attenuate the temporal. Spaces are inviolate, and thus perfect and effective measures against alienation by linear time. For this reason the garden of the past is not merely a momentary experience but a spatial reality whose dimensions are materialized by the mind; such is the function of memory, for Naif or Innocent never perceives his condition as paradisical. For the protangonists of the novels and stories memory materializes the garden in the act of recalling its experience. The narrative through its complex arrangement of personal and impersonal narration reflects the materialization. All of Morag's thoughts and ideas, the whole re-living of her past and its intimate connection to the present, is a formulation of a temporal-spatial opposition and combination. Morag's progress to university reveals a momentary faith in learning as a garden experience. The learning of the writing craft and her human relationships simultaneously indicate a desire for freedom and faith in liberating social and political ideals. Her position as creator and thus observer (cf., Catherine in Rue Deschambault), however, place Morag just outside the social spectrum; she is thereby obliged to face and accept the truth about herself, about others and life's conditions. Her marriage to Brooke, the exiled remnant of the British raj and purveyor of Imperial culture, provides her an apprenticeship in the craft of writing; but it also throws light on her condition. More specifically, it illuminates the dialectical relationship between time past and time present. Morag perceives the staticism of Brooke's relationship to the past; and she also discovers her own relationship to Manawaka: (p. 185)

> Trapped in a garden of the mind, a place which no longer has a being in external reality. Is everyone? Not Morag. She wouldn't go back to Manawaka for all the tea in China or Assam. And yet the town inhabits her, as once she inhabited it.

The same situation prevails for Dan McRaith, Morag's Scotch lover.

In the fourth part of the book, appropriately titled "Rites of Passage", Morag journeys to London, England to finalize the quest for her identity as writer. Her lover McRaith takes her to Sutherland, close to the ancient home of the prairie Logans. In a tale about identity, exile and origins, their relationship serves a totemic function. Morag also goes to the Pacific Coast and Vancouver, before she goes to England. Life in Vancouver represents a kind of purgatorial period, a transition from an old life to a new, a staging point for the future. McRaith cannot abandon either his homeland or his family, and so Morag observes the relationship between people and places and people (p. 318). Viewing Sutherland from a distance, she rejects the opportunity to visit it because of her new perceptions about people and places they come from. She also recognizes the important function of mythic places: they help discover real places. She realizes that the real ancestral land is Manitoba (p. 319). Two months later, Morag and her daughter Pique return to Canada. Morag goes to Manawaka for the death of her adoptive father, Christie Logan. His death closes the English and Scottish experience. It brings the tales of the old Sutherland homeland to their niche in the recalculation of the garden and the pastoral experience.

The Cage and the Universal Solution:

The cage is a physical and psychological condition engendered by the perception of time as linear and destructive. The cage is the antitype garden. Its most potent figuration is the Wasteland.[152] The physical characteristics of such a land are transposed to the mind and to modern civilisation, as does T.S. Eliot in the poem of the same name. Such transposition has acquired its own co-ordinates: the external landscape of the city, and the inner landscape of urban existence. The physical and psychological are in sympathy, one extending from the other and vice-versa. It has been stated that modern fiction represents the creative effort to discover the structural forms that will illuminate this sympathy and lead to the means of liberating the self from such a destructive condition.[153] The search for values and forms becomes introspective as well as aesthetic because of the collapse of the classical alignment of form and value.

In The Diviners the cage is a complex of images and conditions.

Morag's recollections and re-constructions of the past, and her reappraisal of her whole life, are occasioned by her finding a small liberating space, which in itself manifests a consciousness of the cage. The generation of the metatype solution that begins in the time-stopped free space can only occur because the conflict between garden and cage has become perceptible. Thus Morag perceives not only the conflict but also the dimensions of each opposing part. The recollection of the past roughly corresponds to a re-construction of the garden; while the reconstruction of events leading to and continuing in the present roughly corresponds to a recognition of the cage and its conflicts. Since Morag the child lives literally on the margin of society, and since Morag the adult artist also lives on the edge of society, the social group and all its conventions become intrusive cage elements. But it cannot be said that her childhood life was an unhappy experience; it is the social context for that life that makes her unhappy. The social context is therefore a cage opposition, while the family and individual contexts are a garden opposition. Together they form a basic conflict. All others that unfold from it are complications of the same basic conflict; and all will be resolved or remain unresolved to the extent that the basic opposition is recognized and transmuted.

As a child, Morag's first experience of this basic opposition occurs when she begins her life with the Logans. Poverty, she learns, is a social disease that in the eyes of others appears to be communicable. Christie Logan's social position as refuse collector and garbage diviner place him and his family outside the orbit of town life, one ring closer than the furthest outcasts, the Tonnerre family. While her life as a member of the Logan family is a happy one because of this social status, it also places her at odds with her contemporaries and the world of Manawaka propriety. This conflict is extended by the conflict between Morag's incipient perceptivity and developing creative talent. At the same time, Christie's legendizing, his genealogical tales and stories generate an opposition between origins and identity. This conflict opposes the time and space of origins to the spatio-temporal dimensions of identity as defined by Manawaka, the prairies and Manitoba, Canada, Morag's artistic vocation and her personal relationships. The imagery of the two conflicts can be summarized in terms of basic opposition: open and closed, light and dark, individual and group, country and city. These basic oppositions can be categorized and subdivided to demonstrate the complex nature of cage imagery, symbolized, for example, in the delineation of the "nuisance grounds" (the dump) and its relationship to the town, to Christie and Morag, and the theme of divination.

When Morag is orphaned by the death of her Depression defeated parents, she is moved to the Logans in town; and Christie Logan, trashman, is socially outcast. A basic opposition is therefore established by the social context, and reflects others at the same time: rural/urban, poor/better-off, individual/group. Hill Street where the Logans live is "dedicated to flops, washouts and general no-goods, at least in the view of the town's better-off" (p. 24). The Logans are very poor. Morag is laughed at when she first goes to school for being poorly and awkwardly dressed (p. 25), and for being with the trashman, the "Scavenger" (p. 26). The other children mock her cruelly; but she learns the meaning of the mockery only when Christie begins to instruct her in the ironies and paradoxes of the opposition between herself and the other children. He reveals to her the secrets and mysteries of garbage divination: the children are extensions of their parents who are the things they have cast off. "By their garbage shall ye know them", he parodies while beginning his homily on hypocrisy (p. 32). He follows with an inventory of the town's sins, and explains why his job makes him an outcast: he has knowledge of these sins. In this case, there is the same manifold fundamental opposition of individual/group, poor/better-off, of "the socialism of the junk heap" (p. 38).

Christie's pentacostal fervour initiates Morag into the world of the Word, into the knowledge that derives from perception. This world and knowledge have two aspects: the divination of garbage and its social commentary, and the tale of origins. The tale of origins erupts from Christie whenever the spirits of alcohol move him. It begins with his own genealogy and continues into the legend of Piper Gunn, thus formulating a synthesis of a mythic time and space. In a moment of gloom, Christie can glimpse the conflict between the here and now and the distance of origins: "It's here we live, not there, and the glory has passed away, and likely never was in the first place." (p. 39) He also perceives the mythic aspect of origins by doubting the veracity of their details. The time/space synthesis formed by the tale of origins is the dissolution of the time cage ("there") and the space cage ("here"). The legend of Piper Gunn represents Morag's own synthesis of the tale in the form, "Morag's Tale of Piper Gunn's Woman" (p. 42). These Celtic tales continue, as Christie narrates the whole clan history. The tales of origins that form the mythic synthesis also form an ethnocentric cage that Morag is able to break only when she goes to Scotland (p. 319). Interwoven in the telling of the Celtic tales is the telling of Morag's own story, because the two cannot be separate.

Her own story is one of divining the past in order to know the meaning of the future. Part of Morag's tale is the tale of origins, specifically, the intertwining of the Celtic tales and the Métis tales. Morag's relationship with Skinner Tonnerre is more symbolic as an emblem of identity than as an exploration of psychological realism. Skinner's tales and songs are one dimension of Manawaka, but they serve a greater function in Morag's self-perception. Just as she accepts the Celtic tales as a part of the genetic myth, so too she interweaves the strands of the Métis saga into the probe of the problem of origins. This saga possesses a particular quality because the Métis represent the combination of the ideals of the Noble Savage and White civilisation, and they are combined into an emblem of the native Manitoban. Not only that, the Tonnerres represent a particular period of Canadian history, the melding of the *coureur de bois* and the Indian.

The result is a new plainsman who accurately reflects the history and geography of a particular place.

How does all this tale-telling and intertwining project the cage dimension? The examination of the past is itself a cage function, precipitated by the consciousness of the cage. It is also a function of the universal solution at the same time. Both these functions arise from the knowledge that the prototype garden is a real experience, even when it is only retained by the memory. Thus, the tale-telling signifies the improbabilities of doing anything but constructing a metatype experience. Morag's own tale involves the assimilation of all elements of telling. New strands are joined in the telling: Morag's marriage to Brooke, her growth out of its protective and stifling enclosure, her re-adjustment to living alone, her affair with MacRaith, her success as a writer, her problems with her daughter Pique, her strong relationship with Skinner, her kinship with her Ontario farmhouse and its original owners, Pique's repeating the cycle of search and find as a continuation of Morag's own into an eternity of repeated actions. Morag's tale develops in parallel affinity with that of the historical persona of Catherine Parr Traill (pp. 78-79, 138-139). Mrs. Traill, as her sister Mrs. Moodie did for Margaret Atwood, provides the all-inclusive historic-mythic reference point for Morag's Canadian identity cage.

A system of cages emerges, therefore, in The Diviners. Its parts can be summarized as follows: the social context (individual opposed by group, prairie opposed by town, etc.): Depression poverty;

social relationships (Morag in between the outcast Tonnerres and the respectable townspeople, her marriage and apprenticeship with Brooke, etc.); life with the Logans (association with the Scavenger, the secrets of the Nuisance Grounds); the interrupted relationship with Skinner Tonnerre; her fight to be a writer (a purgatorial stay in Vancouver, a sojourn in England, an abortive affair with MacRaith); and encompassing the whole system, the protracted and expanded tales of origins, from the Celtic tales, through the Métis tales to Morag's own tale. Morag's own tale is told from the perspective of the present, but it also involves the generational recurrance of the cage system for her daughter Pique who must embark on her own quest of origins. This repetition of the quest suggests an archetypal quality for the problem of identity as figured in the dialectics of garden and cage. For Morag, the time of narration in rural Ontario represents the point of creation of the meta-type universal solution. At the same time, this point represents the point of departure for the same dialectics for Pique.

The entire dialectic of garden/cage/universal solution revolves on the image and theme of divination: divining is the metaphorical equivalent of the universal solution and the solitudinous introspection of the *petit espace*. Morag's first book, *Spear of Innocence*, is a reflective facet of the sub-text of Morag's own tale; it pinpoints the cage problems and thematic movement of the whole narrative. Discussing it with Brooke, Morag discovers that her novel illustrates exactly the problem she has encountered with life and its persons. Brooke's pompous and patronizing editorial comment on the text is totally ironic: (pp. 201-202)

> "Well", he says at last, carefully, "it seems to me that the novel suffers from having a protagonist who is non-verbal, that is, she talks a lot, but she can't communicate very well."

For Morag, of course, that is precisely the problem: in her novel and in her life. The lack of communication between self and others, between self and self, is Laurence's principle concern in all her books. The wellspring of Morag's creativity and philosophical statement is totally unrecognizable by the literary mind of Brooke. She is the diviner, not he; he is merely one of the defeated, in bibliophilic refuge.

It has already been stated earlier above (pp. 29-30) that the experiences related in A Bird In the House are mostly cage experiences. The situation is similar in A Jest of God. Taken together, these two novels represent an examination of the Manawaka environment and its effects on both childhood and adulthood. In both novels, images of enclosure dominate and project strongly the life of the cage. This projection forms a system of enclosure and its effects, as revealed by the first lines of A Bird In the House: (p. 3)

> That house in Manawaka is the one which, more than any other, I carry with me. . . . the Brick House, it was plain . . ., sparsely windowed as some crusader's embattled fortress in a heathen wilderness, its rooms in a perpetual gloom except in the brief height of summer. . . . part dwelling place and part massive monument. . .
>
> Set back . . ., it was screened by a line of spruce trees whose green-black branches swept down to the earth like the sternly protective wings of giant hawks.

The image of enclosure is elaborated into a system in succeeding descriptions of the house and its inhabitants, especially the grandparents.

Vanessa's ambivalent relationship with the stern Presbyterian grandfather forms part of the system as well: "Step on a crack, break your grandfather's back" (p. 5), she parodies. The grandmother is an immobilized, caged creature just as her pet canary, and spends her time trying to coax the bird to sing (p. 6). In such a passive, closed environment, Vanessa's activities are reactive. She retains only the warlike stories and phrases from the Bible as symbols of defiance (p. 7). Her grandmother calls the aunt, Edna, "pet", thereby relegating the inhabitants of the brick cage to the status of domestic possessions (p. 11). The conditions in the house are mirrored by the general conditions of the Depression. Part of Vanessa's reaction to the stifling environment is her germinating creativity as manifested in her writing of stories. The strongest contrast between life in the brick cage and life outside it is provided by the character of Uncle Dan, a carefree horse fancier and breeder. In the eyes of the grandfather, his brother Dan's material failure serves as a vindication of his own success; however, within the terms of reference of the cage, such success represents a moral failure: blindness to one's condition, its personal effect and the effects on fellow humans. The grandfather cannot tolerate his brother's cheerfulness and winsome ways. The discord between them negatively affects the long-suffering, passive grandmother who represents the traditional female inhabitant of the cage: "Acceptance was at the heart of her." (p. 72). Rose Anna Lacasse is another prime example. Nevertheless, this traditional female, though passive and quiet, usually demonstrates qualities in direct contradiction to her condition and in defiance of the male who overrules her (p. 36). Thus, the hints of repressed feelings between the imprisoned grandmother and the free brother-in-law are not surprising (p. 36).

The image of the bird in the house is linked by the proverb, "A bird in the house means a death in the house", to the sense of guilt shared by the inhabitants. A pattern of repressiveness is sustained by the brutal effects of the war and guilt from the past, and the pattern is not broken because the order of the cage demands it. The women imprisoned by this pattern are two types: the old, who are rigid and righteous and accept their lot; the younger, who are nervous and anxious, and unwilling to accept their lot but are forced to. The men are also of two types: the old, who are solitary and severe and sustain things as they are; the younger, who suffer in solitude the conditions of their existence and their guilt. The children are caught in this opposition; but nevertheless they possess the chance to break the pattern.

In the title episode, the cage imagery is even more reductive. The house of the paternal grandparents serves as the cage. Besides its physical attributes the house imposes an additional moral and psychological burden, the legacy of the previous generation of inhabitants. The father feels this burden to maintain premises and appearances, a burden wrapped in a puritan ethic (p. 96). The rural maidservant, Noreen, provides the contrast demonstrating her religion is opposed to the well-ordered bourgeois beliefs of the grandmother. The sparrow in the house illustrates the magnitude of the cage dimensions. The bird's panic at being caught and its exhausting flight inside the house are a vivid portrayal of the house's sluggish and orderly inmates (p. 102). Similarily, the church service and hymn lead Vanessa to reject the rigidity of religion where Heaven is a conditional reward for good services (cf. Alexandre Chenevert). By contrast, Noreen's vision of Heaven is "flashy" and peaceful (p. 104). The bird omen is followed by the death of the father. All the proprieties of death are observed. The grandmother, true to character, does not show her emotions to others (p. 109). The house is sold, and so loses its air of sterness for Vanessa; but its memories remain imbedded.

The same imagery of sterness is extended through the final episode, "Jericho's Brick Battlements", which refers to the brick house of the maternal grandparents whom Vanessa resists living with because of the grandfather. This resistance is a cage emanation provoked by the house and its inhabitants (p. 173). Vanessa's deliverance from the brick prison arrives, and in something of the same form as her aunt's: a male. She falls in love with a young airman from British Columbia. Besides their youth, they have creative sensibilities in common. The grandfather disapproves by trying to disparage the young man's intentions. He insists the man is married; Vanessa protests loudly, their tempers clashing (p. 199). The incident reveals the indelible generational connection between them through a similarity of temperament. Their differences lie in Vanessa's ability to perceive and to reveal her needs and shortcomings. The airman is indeed married.

The disappointment leads to Vanessa's exit from the brick cage and the immediate Manawaka world. Her mother makes every effort to collect the money needed to send her to university; she also reveals the consequences of Vanessa's failure to go by confessing she had graduated with highest marks from high school but was forbidden university by the grandfather (p. 203). Returning to Manawaka twenty years later on a brief visit, Vanessa observes that while the brick house had long ago changed ownership, its memories and the life of its former inhabitants represent her inheritance in lieu of the actual house. She thus continues the generational dialectics. This is proved by the ineffaceable qualities of the tales of origins, part of which are now formed by Vanessa's own narrative (p. 207).

Rachel in A Jest of God is Vanessa's adult counterpart and contemporary in Manawaka. A system of cages functions for her too: house, mother (parent), job, daily routine. Rachel's dreams and night-time experiences are dreams of escape: "Tonight is hell on wheels again. . . . a great furious wheel . . . A forest. Tonight is a forest." (p. 18) These dreams turn into romantic and sexual fantasies, masturbatory attempts to induce sleep which bring guilt feelings (p. 19). The first chapter thus sets the physical and psychological dimensions and qualities of the cage. The physical are reflected in the immediate environments of the house, the teacher's job, the town and its parts (e.g., the Tabernacle, her mother's house, Calla's apartment). The effects produced by these environments and suffered by Rachel form the psychological cage: lack of communication between parent and child, between friends and between members of the community. Rachel's total frustration, both emotional and sexual, are the result. In this instance the cage becomes the hell created by each other. Rachel's friend Calla, though accepting the realities of her life, provides an illustrative accompaniment of images that illuminate Rachel's own condition: " [Calla] is gathering up tea cups, whistling 'She's Only a Bird in a Gilded Cage' " (p. 47). The meaning is clear; and the motif of the caged songbird is recurrent in the author's fiction. Vanessa's grandmother's canary did not or could not sing. Calla's does not either. There is a double meaning encoded in this image of the caged and songless bird: it signifies the cage in the garden. The songbird without song may well be the artist thwarted by cage life; it also echoes the Greek story of the nightingale. The idea of muteness, of inability to articulate is extended through the idea of perspective: the ability to understand, and therefore articulate: (p. 85)

> Nothing is clear now. . . . I have no middle view. Either I fix on a detail and see it as though it were magnified . . . or else the world recedes and becomes blurred, artificial, indefinite, an abstract painting of a world.

The lack of middle perspective equals the lack of knowledge that normally issues from the universal solution. The deprivation of that knowledge is highlighted by the image of the caged and silent canary whom Calla calls, "Jacob" (p. 136). Rachel begins to realize, through her relationship with Nick, the quality of that deprivation: "I am fine only in dreams." (p. 143). The relationship with Nick is a chance occurrence; and life for Rachel up to that occurrence was the reality of a seemingly permanent cage existence. Co-incidental with the loss of her virginity is the realization that an era of her life has suddenly come to an end. The chance relationship with Nick leads unwittingly to the illumination of the universal solution.

The garden dreams of romantic life and the perception of marriage as a cage life (her mother's life) culminate with the feeling of ending. When she realizes that her exceptional pupil James is one of a kind, she is overwhelmed with the sense of finality: "This unwanted revelation fills me with the sense of an ending, as though there were nothing to look forward to." (p. 155) She is thus forced to face the one compelling question of her life: "What will become of me?" (p. 160) Rachel knows she cannot continue to bear the burden of waiting to find out. Nick cannot help. Hers must be a self-reliance. Self-reliance materializes when Rachel discovers she is not pregnant. The summer with Nick also comes to an end, and her point of plenitude and period of transition must lead to a new consciousness and way of living.

The same cage conditions are operative for Stacey in The Fire-Dwellers and Hagar in The Stone Angel: stiflement, lack of communication, frustrated self-expression, absence of self-fulfillment. The difference between the main characters of these two novels lies in the respective degree of their wilfullness in the creation of the cage.

Stacey's condition is the result of a disillusionment. She has reached a point in life where her values are called into question. Such questioning is provided by her disillusionment with the moral and physical qualities of her existence and environment. She is therefore at a point of transition. The inadequacy of moral precepts and material necessities that sustained her in the past feed the destruction of her illusions because they no longer serve her needs. Marriage was a garden dream from youth, a romantic projection into the future and a means of escaping the enclosed world of Manawaka. The dream provided both moral sustenance and physical security. But the garden dream has turned into a psychological prison typified by the breach in communication between herself and her husband. The psychological cage shares a sympathetic relationship with the world around Stacey: the deadening urban environment, the war threatening world conflagration, the changing values of society (e.g., the drug culture). Stacey also perceives a wall going up between herself and her children. The wall is the generational difference that at one time separated her younger self from her own parents. At the same time, this period of transition that typifies the evolution of the universal solution is intensified by the inevitabilities of the garden/cage conflict, the dialectics of past and present: "I stand in relation to my life both as child and as parent, never quite finished with the old battles, never able to arbitrate properly the new . . ." (p. 47).

Stacey's inner condition of confusion is exemplified by the deteriorating relationships with family. She feels a barrier between them but wants to penetrate it. Whenever the attempt is made to do so, Stacey discovers more confusion; she and her husband have nothing to say to each other or cannot say anything, and her children seem to exist on another plane (p. 64). Such incapacity must exist, however, to facilitate the narrative purpose of pursuing the garden/cage dialectic to its necessary conclusion. It serves as the substance of Stacey's evolving personality; and it typifies the period of transition, that is, the creation of the metatype. In this period, Stacey is not only aware of herself in the cage, but she is also aware of its dimensions and its essence of waste: (p. 89)

> The thin panthers are stalking the streets of the city, their claws unretracted after the cages of time and time again. The Roman legions are marching. . . There is nowhere to go this time.

Images of waste, violence and devastation are constantly reinforced by the interspersed newscast about the war in Indochina (pp. 91-94, 114, 125), racial rioting (p. 243) and commercialism (p. 302). This imagery is counterpointed by Stacey's own fantasies about immanent violence in the cage (pp. 89, 124, 258-259). One of these fantasies (pp. 258-259) is an ironic dream of a cage that has the external trappings of a pastoral life: the island village is called a "prison", its huts a waiting area for the "legions" marching through the streets in leather boots. Other fantasies are dreams of escape: by flying carpet (p. 111), or to the north and the evergreen forests (p. 153). Another is the imaginative fabrication of the "*petit espace*", complete with lake in the Cariboo country, a pastoral haven with log cabin and barns in a small closely knit rural community where Stacey fills the essential role of school teacher (p. 173), a fantasy recalling the Water Hen country. Yet another is a fantasy concocted in reaction to the charlatanism of the "Richalife" company of pill vendors; it is a place off the earth on a small planet where Stacey undergoes a butterfly-like metamorphosis to become the willing companion of the virile "Jartek" (pp. 99-100). All such dreams and fantasies provide the perceptual mechanism for dealing with the cage and its deleterious effects. They represent the formative elements of the emerging universal solution. They are simultaneously fantasies of escape (to a pastoral or garden environment) and fantasies of entrapment. The fantasies of entrapment are metaphoric projections whose purpose is to demonstrate psychological apprehension of the cage's worst fate: annihilation.

Hagar Shipely's perception of the cage is complicated by her own worst failing, pride: "I prided myself upon keeping my pride intact, like some maidenhead" (p. 81). With the character of Hagar in The Stone Angel, Laurence's first Canadian novel and its links to the two African books, a chain is established to demonstrate the inextricable relationship between identity and origins, a chain that will grow until the Manawaka cycle is closed. An old and bloated Hagar finds the end of her life to be the occasion to review its beginnings, its events and meaning. From the vantage point of the restrictive and restricted present (old age, overweight and negative relationship with her son and daughter-in-law), she peers back into the reasons for her existence and the consequences of her actions. Retrospection begins with life in the paternal house and its family relations, especially those with the father. All the Manawaka fiction is tied to the probe of the paternal hearth and the link with the father. This first Manawaka novel reveals the preoccupation with Scotch origins and Manitoba heritage that will mark succeeding books. The family derives from a respectable and once-successful Scottish patriarch. Hagar's own father is obsessed with making good. His legacy to his offspring is the narration of their genealogy and family history. Hagar, nevertheless, rejects such a rigid presbyterian heritage. But stubborn pride makes her take Bram Shipely as husband against her father's advice. The episode of her brother Dan's death reveals another facet of Hagar's character: an impassive lack of tenderness born out of pride. This impassiveness stays with Hagar almost to the day of her death. In fact, it never really manifests itself openly, but Hagar's recognition of its existence is most important. Her pride is complementary to the imagery of the cage.

As in succeeding Manawaka novels, the house, whether paternal or connubial, and all its pertaining images and extensions serve as a projection of both external and internal cage. In her retrospection, Hagar reveals that her expectations of the marriage to Bram were largely romantic and pastoral: love, home, fields and children. The opposite occurs. The new husband is boorish, spendthrift and typically male in his relations with females. The probe into the connubial house of the past is counterpointed by the details of life in the filial house of the present: the developing attempts to persuade Hagar to go to a nursing home, and Hagar's fears of losing her one legal possession, the house, which is in fact out of her control because of her daughter-in-law's handling of its affairs.

The memory review of the marriage with Bram is a tale of constant struggle between two domineering forces, Hagar and her husband. Their daily life quickly turns into a parody of Hagar's romantic expectations. Her refusal to permit her husband to experience her own profound but well hidden sexual passion testifies to the parody, and issues from her spring of stubborn pride (p. 81). She is just as closed and unyielding with her children. The departure of the oldest son, Marvin, for the war in Europe illustrates this fact. The memory of the farewell reveals Hagar's internal emotions at the time but also uncovers the impassiveness at the actual moment of leave-taking (p. 129). No tenderness is exchanged between mother and child, and no love is expressed. Hagar's mind itself is a cage for her emotions, and her pride guards its entrance. When her son John returns to the drought-stricken prairies after his father's death, it is pride that prevents Hagar from accepting the decision as correct; she rejects the thought of renewing contacts with Bram. She takes no pleasure in returning to Manawaka.

Hagar's life is a wilderness of pride (p. 292). She is the author of her own misfortune, the builder of her own cage. The Currie Clan motto, "Gainsay who dare", bears witness to Hagar's flaw of pride: she will not be contradicted. Bram's headstone displays the names of Currie and Shipely. The stone angel on the tombstone is Hagar, who is sightless, until old age and impending death open her eyes. In her old age, she not only senses the enclosures of her daily existence (her incapacity, her weight, her age, her house), she also perceives them in psychological and spiritual dimensions (her pride, her relationships, her impassiveness, her lack of tenderness). This perception begins with the reactive panic to a proposed retirement in the pseudo-pastoral old-age home, "Silverthreads". It leads to this conclusion about the connection between past and present: "I've often wondered why one discovers so many things too late. The jokes of God." (p. 60) A visit to the home and a chat with the inmates generates the desire to flee, to escape, to find the "*petit espace*" where the relationship between life's time and the space of the universal solution can be figured: "It is then that the notion first strikes me. I must find some place to go, some hidden place." (p. 105) Prescience of the universal solution is contained in the whole process of review and re-examination. Such prescience can only be put into play, however, when the protagonist is willing to be taken and directed by the garden/cage dialectic, regardless of its outcome.

The hidden place is "Shadow Point" (p. 146) where Hagar finds her free space. It fulfills the temporary garden function of the "*petit espace de liberté*" that will yield some knowledge of the metatype universal solution. The darkness of the cannery around her is the weight of an impending self-revelation manifested ironically by Hagar's self-indulgent feeling of being a victim: "Every last one of them has gone away and left me. I never left them. It was the other way around, I swear it." (p. 164) The recollection of her life and its momentous events is followed by a premonition of Hagar's own death: "A sea gull is flying in this room . . . I hate a bird inside a building . . . I can't bear to have it touch me. A bird in the house means a death in the house . . ." (p. 217). With this premonition, and after the encounter with the desperate alcoholic Mr. Lees (thematic pun) with whom she exchanges confessional stories of misery and feelings of guilt and with whom she shares an accessory role in the death of a loved one, Hagar is able to come to an understanding of her life and its meanings. The final chapter (Ten) unfolds this understanding as Hagar begins the process of her death. The significance of the self-discovery is focused by a brief empathetic relationship with the young patient who shares her hospital room and whose surgery will release her into life. A hymn sung to Hagar at bedside by the minister, Mr. Troy, induces an epiphany for Hagar: (p. 292)

> I would have wished it [to rejoice]. This knowing comes upon me so forcefully, so shatteringly, and with such bitterness as I never felt before. I must always, always, have wanted that - simply to rejoice. How is it I never could? I know, I know . . . Every good joy I might have held, in my man or any child of mine or even the plain light of morning, of walking the earth, all were forced to a standstill by some brake of proper appearances - oh, proper to whom? When did I ever speak the heart's truth?

> Pride was my wilderness, and the demon that led me there was fear. I was alone, never anything else, and never free, for I carried my chains within me, and they spread out from me and shackled all that I touched.

Hagar makes her peace with her family, and her confession of fear to her son Marvin brings relief from the assaults of the cage of pride (p. 304). Hagar is true to herself to the moment of death. The universal solution provides her with an illumination that cannot change her: but self-recognition is in itself a triumph, the lesson learned by Alexandre Chenevert.

Stacey Cameron in The Fire-Dwellers could represent a Hagar Shipley without the fateful pride, and successful as a traditional female (wife, mother, sister, daughter). Both women obey a trajectory of existence that is prototypal, from paternal to matrimonial house. They both undergo a process of change along this trajectory which is a process completed by their respective self-examinations and discoveries. As is typical of the dialectics of examination and discovery, the appraisal of one's condition sets up the mechanism for the resolution of the tension between one's condition in the present and the review of the past and present in light of that condition. As is also typical, that mechanism involves a flight from the viscissitudes of examination to a contemplation in repose. Restful contemplation will then produce a discovery, or some part of a discovery whose dialectical name is the universal solution; or it may not produce anything at all. Stacey follows this scheme of things. The awareness of her cage existence leads to its examination in reflective contrast to a garden existence lived in the past and in hopes for the future. This leads to a temporary flight from the matrimonial abode and duty to a reflective contemplation of her findings. Appropriately, the flight is a flight towards a facsimile garden.

It takes place in the pivotal Chapter Six where both prototype and metatype experiences are merged. Stacey gets into a car and drives off, through the city to the country around, "at last away from habitation" (p. 167). The garden/cage contrast is thus established in its most explicit terms. Stacey is moving towards the "petit espace". During the drive, stimulated by her flight and the contrasting raw nature of the country, she begins to recall experiences and places from her past, from childhood and young adulthood. She recalls Diamond Lake, the garden from the past, the garden of both innocence and experience. The effect of the flight produces a reflective mood, the contemplation of meaning. More of the past at Diamond Lake is brought to memory (pp. 172-173), and Stacey begins to wish for a distant northern place completely isolated from negative social influences and encounters. She forms a dream of the metatype solution (p. 173):

> The lake is not large . . . It is somewhere in the Cariboo . . . Up there. Somewhere. The barns are made of logs . . . The house is made of logs . . . With careful planning, she has organized five bedrooms. One for each of the kids, and one for herself. She teaches school . . . [Everyone is] glad at last a teacher has come . . .

This dream corresponds closely to the life and conditions in La Petite Poule d'Eau. It is the dream of solitude, safety and self-fulfillment.

Stacey controls her own existence in this dream. She belongs to a distinctly and totally organic community. She stops her car by the seashore, whose water is an attenuated symbol for what is taking place: "I don't want to go home. I want to go away." (p. 174) Once more, Diamond Lake is brought to memory.

Thus Stacey begins the contemplation of all the things she has thought about, felt and worried about in her life as mother and wife. She meets a young man with the allegorical name of Luke Venturi. They establish a psychological rapport. He fulfills her need of dialogue with another understanding human. Their sexual union reaffirms Stacey's womanhood and culminates her experience of discovery. The rapport between Stacey and Luke, however, has an air of contrivance; and even though it is imperfectly realized as a climactic device, their meeting serves a key function in the dynamics of the narrative by filling the important role assigned to the "petit espace de liberté" in the dialectics. The character of Luke is a stereotype of the times, a free-living and tolerant spirit whose economy of speech and depth of understanding supposedly conveys the wisdom of a precocious world. But his science-fiction tale, entitled symbolically The Greyfolk (p. 199), represents a re-telling in other words of the author's main thematic concern: the generational conflicts between groups and individuals and each other. It is a tale of Apocalypse and Genesis in one, of death and renewal. The most important element in the tale is the pastoral dream of the so-called Greyfolk, another evocation of the eternal garden/cage dialectic (p. 200) and the idealisation of the prototype into a metatype exemplum of the future. Through the relationship with Luke and the lessons of his parables, Stacey is able to place her own existence into perspective with the world around, so that neither time nor space are out of joint. She feels no guilt for her sexual adventure. In fact, it renews her (p. 206), and leads to a re-adjustment within herself and her life with others. She comes to realize that even if Luke had not been so young, a life with him would be as difficult as it has been with her husband (p. 278). Elements of romantic delusion that might have been are thus discarded. This indemnifies the perspective of knowledge she is forming. The formation of such a perspective issuing from experience is the primary result of the universal solution. Stacey learns the difference between the reality of her life and the fiction of her dreams; that somewhere is better than nowhere and that nowhere is the far-away northern place, the psychically expanded garden prototype that can only be sustained by memory. She also re-appraises the nature of the cage and acknowledges her own complicity in its making: "I was wrong to think of the trap as four walls. It's the world. The truth is that I haven't been Stacey Cameron for one hell of a long time now." (p. 303) This knowledge is sufficient to perceive a synthesis of garden and cage experiences and a regeneration of time. The past inheres in the present, and the present in the future: "She feels the city receding as she slides into sleep. Will it return tomorrow?" (p. 308) These final lines reiterate the timelessness of the dialectic, but knowing it is reassuring.

For Rachel Cameron the trajectory to the metatype follows a clearly defined and discernible line from boredom and barrenness to the excitement of love and sex, to the purgative event of the false pregnancy and tumour operation. As usual in the typology, summer is the season of plenitude, and the period of transition in her life, as she moves from old to new life and expectancy. The affair with Nick is the culmination of her garden dreams, and the operation is the purgation of those dreams and their promises. The pivotal chapter is the penultimate one in A Jest of God where Rachel has the operation that ironically gives birth to her renewed self and closes her old life: "You [Nick] weren't there, after that. Something collapsed, some edifice . . . . not a breaking, nothing so violent. A gate closed, quite quietly . . . ." (p. 183). Events turn in the final chapter to produce the universal solution when Rachel takes full charge of her life by moving her mother and herself out of Manawaka to the Pacific coast: "I am the mother now." she realizes (p. 196). She thwarts a certain fate, inevitable had she succumbed to the destructiveness of the garden/cage dialectic. Destruction is thus avoided through the mediating principle of the metatype solution.

In A Bird in the House, Vanessa's attempt to show her personal efforts to overcome overwhelming cage odds is reflected in the dynamics of the narrative itself. That is, the narration, conducted from a point of view beyond the action, represents a facet of the metatype solution, if not its result. The book's ending reveals where the narrator stands in relation to the events in each episode. It is a position in the present looking back on the present of the narrated tale. This is further demonstrated by the accounts of Vanessa's own struggling with the business of story-telling when she was young. The narrator is therefore telling a story about narration of events. The young Vanessa is the incipient author; while the older Vanessa, the presumed narrator, is the accomplished artist, or tale-teller. The opposition of the older and younger Vanessa creates the dialectics of the typology. The younger author found herself caught in the middle of the garden/cage struggle, and the older re-interprets the dialectics of struggle from the perspective of synthesis. This perspective comprises the examination of origins (the relationship between past and present) and the discovery of self-sustaining knowledge of the self (the relationship between present and future). The younger Vanessa touches upon the nexus of synthesis without realizing it in two episodes that follow together: "The Loons" and "Horses of the Night". In the first she is infected by the garden experience of summer at Diamond Lake. The loons serve as the emblem of that experience. The effect is ineffaceable from the memory, of course: (p. 121)

> No one can ever describe that ululating sound, the crying of the loons, and no one who has heard it can ever forget it. Plaintive, and yet with a quality of chilling mockery, those voices belonged to a world separated by aeons from our neat world of summer cottages and the lighted lamps of home.

Clearly, an atavism of the spirit fixes the experience in the consciousness. It is the older narrator who is recalling the sounds on a return to the lake sometime after the time of the episode's main events. The proliferation of summer homes has driven the loons away; but their cry, a warning lament, remains, as ageless as its beginnings. Vanessa as a young woman comes close to perceiving the reality behind the veil of appearances. She is able to detect a connection between herself and her experiences, a connection of meaning which only the older narrator can interpret. In fact, there are three Vanessas in the episode: the budding child author, the young woman returning to the lake, and the older narrator who tells all the tales.

The first part of The Diviners, entitled "River of Now and Then", serves as an allegorical introduction for the novel. This is not to say that the novel is an allegory; but it does possess allegorical tendencies throughout, especially in the first and last parts. Nor are these tendencies inclined to be naive allegory. It is to be understood that allegory as a structure of fiction is chosen here as a descriptive category because it characterizes typology more so than symbolism.[154] Symbolism, of course, can also serve as a structural device of fiction, and the author does use it most appropriately; for example, it is used thematically in the title of her books. However, in establishing a typology, which is a system of narrative exposition of inter-related ideas and realities, the allegorical use of images and characters emerges along with the symbolic. Images of ambiguity and ambivalence, for example, are not merely symbols and metaphors of meaning but constant structural referents to a complex of meaning. Thus, the symbolic image of the river flowing backwards and forwards means there is a temporal (backwards)/spatial (forwards) connection between past and present; but the allegorical reference is to a particular dialectics animating the author's works and illuminating the temporal/spatial connection. These dialectics in their turn refer to a mechanism of ideas, and this mechanism forms a typology; namely, the typology of garden and cage and universal solution.

Up to this point, it has been demonstrated that the dialectics of the typology involve not only the primary oppositions garden/cage, rural/urban, childhood/adulthood, past/present, old/new, archaic/modern and so on, but also the problematics of generating the universal solution, the formation of the metatype garden experience that synthesizes meaning. The problem devolves on two levels. The first is the possibility and probability of success or failure; the second is the process of actual formation of the solution and its results. In her last novel, Margaret Laurence confirms the typology and demonstrates a successful synthesis of the universal solution. Her previous novels form a progression leading to this success. For Hagar Shipley the generation of the metatype is hardly successful; that is, it is imperfect and too late to serve anything but a purgatorial function. For Vanessa the personal narration of past events represents a re-constituted knowledge of the self attained through and operating in the vocation of artist. For Rachel, the self-knowledge gained from primary oppositions that form life retrieves a degree of hope from the past (of leaving Manawaka) and bestows a measure of self-reliance for the future (away from Manawaka). Stacey Cameron evolves a knowledge for herself that will at least allow her to bear the life she must lead, to bear the world around her, large and small, and to accept the limitations of her personal relationships ("Give me another forty years, Lord, and I may mutate into a matriarch." (p. 308). In each case, the formation of the metatype garden and its results revitalize, to lesser or greater degree, the will to metamorphose the stresses of primary opposition.

The most successful formation is the one permutated by Morag Gunn from the combination of her experiences. As the epitome of the workable universal solution and the process leading to its synthesis, The Diviners is also the thematic and philosophic summation of the typology itself. Hence the designation of the first and last part of the novel as allegorical is entirely appropriate. Time is refined in the image of the double flow of the river in order to ratify the author's temporal system: past and present are contiguous realities rather than a continuum; the future is formed in the present at the point where the flow of the river divides, which is any point in the river. This point, when it is perceived, represents the metamorphosis of the prototype and antitype. Divination is the talent for finding the point, the timeless space of the universal solution. Divination, therefore, is the refinement of the author's spatial system. In the synthesis of the metatype, time becomes space; in practical terms, it is counterbalanced. The perception of the dialectic between garden and cage, past and present, is a temporal function; while the divination of their synthesis is a spatial function. The mind and body perceive opposition; the mind/memory (creative intuition) generates synthesis.

That which occurs could be called a contignation from the first to the last part of the story: the typology frames the narrative, the narrative the allegory, the allegory the typology. Understanding of the river that flows both ways solidifies from Chapter Ten to the end, and begins with the imaginary dialogue between Morag and Catherine Parr Traill. The dialogue accumulates meaning on different levels: as a system of linkages in a Canadian mosaic; as a simultaneous opposition and connection between past and present, between past narrator and present artist; as an immediate structural device and part of thematic unity, because the pioneer persona stimulates conclusions about Morag's own condition: (p. 332)

> I'm not built like you, Saint C., or these kids, either. I stand somewhere in between. And yet in my way I've worked damn hard, and I haven't done all I would've liked to do, but I haven't folded up like a paper fan either. I'll never till those blasted fields, but this place is some kind of garden, nonetheless, even though it may be only a wildflower garden. It's needed, and not only by me. I'm about to quit worrying about not being either an old or a new pioneer.

These words revocate Stacey's own words about being in between; at a point of transition, at the moment of the formation of understanding that comes from the synthesis of the solution. With these words, Morag takes leave of her guardian ghost, having discovered the brim of her own self-sufficiency. Such a discovery involves facing bare truths about oneself and one's vocation in and understanding of life: "What about me?

Do I only pretend to see, in writing?" (p. 337) Just as Christie Logan, garbage diviner, and Royland, myopic water diviner, Morag has become a diviner of words: for the reason that a diviner is one who deals with inexplicable ambiguities. A diviner is also one who induces epiphanies of understanding. Morag's own understanding is fully illuminated with her purchase of the Ontario farm property: "Land. A river. Log house nearly a century old, built by great pioneering couple, Simon and Sarah Cooper. History. Ancestors." (p. 338) Stacey's dream of the Cariboo come true. The dream is the fulfillment of place, the outcome of the tale of origins. The connection with Mrs. Traill and the Coopers ties place and origins together. It becomes most significant with the apprehension of a historical irony: pioneering was first a rural activity, the opening of the land that led to the development and expansion of urban life, which is reversing itself in the flight back to the land by people like Morag and the totally urban A-Okay and his family. The prototype garden arrives from the past; and the metatype is the transformation of the abandoned frontier into garden mythology by its new inhabitants, newly arrived from urban precincts.

Morag's last finished novel bears the indicative title, Shadow of Eden (pp. 340-341), as if it were a message poised on the brink of being deciphered. The deciphering occurs in part in the closing of all the circles or relationships and events that make up the entire typology. With the performance of songs by Jules Tonnerre and his daughter Pique, a generational cycle is formed stretching back into the indigenous Canadian past and linking with Morag's own past from the Old to the New World. Just as Christie passed on to Morag certain ancestral tokens, so too Morag and Jules pass them on to their daughter Pique: (p. 353)

> *My Hope Is Constant In Thee* [clan motto]. It sounds like a voice from the past. Whose voice, though? Does it matter? It does not matter. What matters is that the voice is there, and that she has heard these words which have been given to her. And will not deny what has been given. *Gainsay Who Dare*.

Pique's own visit to Manawaka is part of the circle of relationships and events. She reports to Morag, who perceives a re-establishment of old ties. The words of Pique's own song re-affirm this fact: "The valley and the mountain hold my name." (p. 360) For Morag, such re-affirmation constitues the balance between the time and space of garden, cage and universal solution: (p. 370)

> . . . so that the river, as so often here, seemed to be flowing both ways.
>
> *Look ahead into the past, and back into the future, until the silence.*
>
> How far could anyone see into the river? Not far. Near shore, in the shallows, the water was clear, and there were the clean and broken clamshells of creatures now dead, and the wavering of the underwater weedforests, and the flicker of small live fishes, and the undulating lines of gold as the sand ripples received the sun. Only slightly further out, the water deepened and kept its life from sight.
>
> Morag returned to the house, to write the remaining private and fictional words, and to set down her title.

Morag's title is, probably, *The Diviners*, a story about the story of writing the story. The clever paradox about time is also a metaphor for space, near and far, what can and cannot be seen; or divined.

The first and last parts of *The Diviners* are a closing statement on the author's narrative and philosophical preoccupations, as pursued through the seven works of fiction that form the typology, forming a concern with the flux and re-flux of history and consciousness. The evolution of the narrative in these works involves an attempt to achieve a perspective on the inter-relationship of history and individual existence. Thus, the mixed use of personal and non-personal narration reflects a preoccupation with the means of nullifying the anomalies of story-telling and history-making; for example, how to portray events as other than a string of actions. In other words, what control does actual narration exercise over historical time? The narrative builds a structure which is "a system of transformations", and as a system these transformations are regulated, producing a structure characterized by "the interplay of its transformation laws" and its self-containment.[155] A structure, therefore, is whole, changing and self-regulated. It is not an aggregation of independent elements. The narrative purpose of the typology is to produce a structure; thus, the narrative can exercise control over historical time, not by re-arranging it but by discovering its structures. The narration becomes a story of the consciousness of these structures. The author's narrative and philosophical pre-occupations, therefore, come together to deal with the ambiguities of time and space. That is, their union deals with the opposition between finite human time and the infinitude of space. Timelessness is therefore undemarcated space. Within the typology its principle parts can be said to correspond, at least analogically, to the requirements of the definition of structure. Garden is a corresponding whole, cage is changing, and universal solution is the self-regulation of the whole. Thus, without the metatype, the prototype and antitype do not form a structure, a whole. In this sense, the author's books can be construed as an examination of these parts (garden and cage) and a discovery of their structuralization and completion (universal solution).

It has been noted above that the concern with history and consciousness is reflected in the preoccupation with origins and their connection with conscious and sub-conscious understanding. Such a preoccupation is indicative of an awareness that individual existence and group history undergoes some process of structuralization to a degree of perfection or imperfection. The problem for the individual is encountered in the nature and understanding of the universal solution. The metatype experience is the one that allows for individual regeneration, and a reintegration with external reality. The opposition between prototype and antitype threatens and/or causes the destruction of the individual; but discovery of the metatype prevents this, or at least neutralizes the threat of utter defeat. The examination of one's own origins qualifies as an examination of both prototype (garden of childhood, past etc.) and antitype (cage of physical and psychological oppression, alienation, loss of love, present conditions, etc.), an examination through the contrast of their qualities, causes and effects. It also seeks to establish a communicative link with time ab origine that is both physical and psychological (as exemplified in the keeping and giving of tokens, genealogical memory, similarity of events from generation to generation, and memory itself as knowledge). The importance of this link lies in its instrumental role in the creation of the metatype. It acts as an agent of understanding; in fact, it is an adjunct to understanding, because no synthesis can occur without the analytical activity of its thesis and antithesis. Fortunately, Margaret Laurence's seven books of fiction form a kind of ellipse of investigation, dealing first with the blatant conflict between origins and reality in the African books, rising to the more minute examination of their inter-relationship in the Canadian books, and connecting together with the discovery and successful synthesis of the universal solution in The Diviners. These seven works are also parabolic in the rhetorical sense: they possess many points of intersection which remain constant to the point of focus; i.e., the universal solution. The synthesis of the metatype produces itself and a new point of departure for further dialectical progression, all at the same moment.

As noted earlier in this chapter (p. 154), Laurence differs from Roy by the creation of a temporal/lineal solution to the problem of prototype and antitype, as opposed to the creation of a spatial/circular solution. In either case, the solution is a metatypal one. While it is perfectly realized in the Roy narrative, it is imperfectly grasped in the work of Margaret Laurence. The reason for such a limitation to synthesis lies in the very concept of the metatype itself as held by each writer. For the former, the solution is eternal and therefore circular and spatial; while for the latter, the solution is to be accomplished inside time and therefore lineal and temporal. Nevertheless, the typology holds in Laurence's narrative as evidenced by the fact that her African fiction merely prefigures the structural and thematic concerns of the Manawaka cycle. It is also most important to bear in mind always the connections to be made between Laurence's narrative concerns and Eliade's metaphysics. There is always a search for origins or a need to define roots; thus, the prototype experience is never absent as the vantage point for the beginning of the universal solution. The prototype is never so blatant as in Gabrielle Roy. Even for Morag, whose early life is dominated by the phenotype. Still, the tales of origins are the formation of a prototypal experience on the psychological plane rendered physical in the *petit espace* of the Ontario farm. There is, therefore, a recognition that the phenotype and antitype perforce implicate a prototype either in presence or absence; and this recognition is made absolute by the metatypal experience of the small liberating space.

CHAPTER FOUR

ANNE HÉBERT AND MARGARET ATWOOD

Thus far, a typology has been established in the works of Gabrielle Roy and Margaret Laurence. It remains to be determined whether the same typology is discernible in the works of other selected Canadian authors. A general statement can, however, be made about a rather significant portion of Canadian fiction.

Anne Hébert: From Bizarre to Grotesque Through the Macabre

The early fiction of Anne Hébert is emblematic with respect to the primary oppositions herein under study. One has to agree, therefore, with the high initial praise attached to this early work. The assessment of Pierre Pagé states that the title-story of the collection, Le Torrent,[156] "s'impose comme le premier grand classique de la littérature canadienne-française comtemporaine."[157] He calls the story the spiritual drama of French-Canada, and quoting Gilles Marcotte, identifies it as the highest example of a work totally and profoundly "engagé" where "le maximum de signification collective coincide avec le plus pur achèvement d'un art intensément personnel."[158] Thus, the work also relates a story about its social milieu, and remains constant as a reflection of the interplay between individual and social condition. From the very beginning of the title-story, one becomes aware of a narrator in the full grips of an existential problem: (pp. 9-10)

> J'étais un enfant dépossédé du monde. Par le décret d'une volonté antérieure à la mienne, je devais renoncer à toute possession en cette vie. Je touchais au monde par fragments, (. . .) Je voyais la grande main de ma mère quand elle se levait sur moi, mais je n'apercevais pas ma mère en entier, de pied en cap. J'avais seulement le sentiment de sa terrible grandeur qui me glaçait.
>
> Je n'ai pas eu d'enfance.

The narrator is searching for a perspective by telling his tale.

The narrator's childhood has never and could never have provided the necessary and essential garden experience. François Perrault's life in childhood is totally bereft and dominated by the controlling hand and psyche of his mother, "la Grande Claudine". The external world does not shape any positive experiences for him, and his rural existence assumes none of the dimensions of the pastoral prototype. An irony thus exists between the external and internal realities of life for François. There is an additional irony formed by the narration of the story itself, presumably from a point of view that is revealed at the story's end where the narrator is staring his death in the face. The narrator does not simply relate events leading to the present (at the end), he is also aware of the illusive qualities of these events and the unreliability of his own perceptions. This awareness manifests itself as the narrative develops the story of François' coming to terms with the ironies of his existence: why the pastoral experience of nature was denied to him, and why he is unable to reconstitute that missing experience even as he realizes its importance.

The primary oppositions are therefore ironic for the narrator because they do not exist as part of a process of synthesis. They exist, rather, as a process of destruction and a manifestation of a pernicious dualism: "Le monde n'est pas beau, François. Il ne faut pas y toucher (. . .) Tu combattras l'instinct mauvais, jusqu'à la perfection." (p. 19); these are his mother's orders. The dichotomy of body and spirit so vividly and cruelly enforced by the mother has its roots deep in the history of French-Canada, and is epitomized in the poetry of writers such as Emile Nelligan, Hector Saint-Denys-Garneau and Anne Hébert. Without reverting to historical argumentation, one can safely say that this history is filled with literary invocations against the excesses of unfettered nature, and with evocations of a well ordered and sanctified collective existence within the confines of a strictly defended social ideology. It is history, though not history alone, that provokes the ironies replete in Le Torrent. Within such a historical perspective, the prototypal garden experience can easily be destroyed by the requirements of the prevailing social ideology and its religious components which make constant recourse to its archetype. The land thus becomes an obligation and duty (harkening back to the archetype) that will provide its spiritual rewards: "Il faut se dompter jusqu'aux os" (p. 11), admonishes the mother. In the poetry of Saint-Denys-Garneau and Anne Hébert, bones and their imagery occupy a central thematic role to convey the symbolism of the completely de-materialized being or self. Such self-immolation leads, of course, to death which is the perilous consequence of the garden/cage dialectic without its all-important third part.

The garden prototype is displaced by a phenotype garden; that is, by an officially sanctioned form of religious pastoralism identifiable by physical and spiritual characteristics that are co-relative. The religious pastoralism, pioneering and farming, that infuses and forms the phenotype is itself comprised of inter-related elements; precepts of language, denomination, agrarian landhold and race or nationality. The *exemplum* for these precepts and their enfolding pastoralism is the feudal *seigneurie*, the co-relative of which is the ecclesiastic hierarchy. In fiction, the faith or dogma for such a pastoral reality is set forth by Philippe Aubert de Gaspé, the elder, in *Les Anciens Canadiens* (1863); and it is fortified and refined by Antoine Gérin-Lajoie in his Jean Rivard books (1862, 1864) which serve the double function of colonist's handbook and national stereotype.[159] Books such as these were highly didactic and were intended to serve as national models; as such they derived their moral strength from older *exempla* (F.-X. Garneau's *Histoire du Canada*, 1845-48; H-R Casgrain's Canadian legends, 1860-61 [160]). They gave increased impetus to the publication of more books in the same mould.[161] Loius Fréchette follows in this stream by creating a francophone Canadian legend of an empire from Atlantic to Pacific, from North to South. This is the literary and ideological inheritance that falls to such writers as Nelligan and members of the so-called *Ecole littéraire de Montréal*.[162] By far the greatest historian of the religious pastoralism of land, language and faith is Lionel Groulx who combined these elements into an ideology based on race. The apex of such ideological pastoralism is occupied by the novel Maria Chapdelaine (1916), written by a French immigrant, Louis Hémon. Its ideals serve as model for many imitations, such as Groulx's own L'appel de la race (1922), and Menaud maître-draveur (1937) by F.-A. Savard. In this history of ideological pastoralism, there is a clear line that runs unbroken to the Second World War.

This line forms an ideology whose model is not hidden, and the opposition of the model to the urban industrial reality of the anglophone world brings out its visible characteristics both physical and spiritual. For this reason the model, a pastoral one, can be called a phenotype because it derives its contours by direct opposition to an identifiable anti-model and by recourse to its historical persistence against all odds. By contrast, the prototype garden serves an ideological function but not a political economy; in fact, it is a psycho-physical reality that pre-exists the model of a well ordered and developed agrarian social and economic ideal. The phenotype begins its degeneration with increased industrialization, a fact which serves as theme for Ringuet's Trente arpents (1938). The model self-destructs when confronted by the painful and stark realities of Bonheur d'occasion (1945).

With the temporal activity of the model gone, there remains only its spatial conception. The temporal activity has been replaced by the cage activity or urban life, and the spatial concept of the well ordered rural-life garden is perverted by the prevarication of the phenotype. That is, its model seemingly offered a truth and way of life that appeared to be self-sufficient. With its destruction by the cage comes the proof of its inadequacy and the falseness of its pretense to being a prototypal experience. Thus, in Anne Hébert's story, Le Torrent, the rural setting of the farm far from other human habitation absorbs a considerable degree of irony: it is a place of confinement not refinement, an enclosure the temporal nature of which is morbid. Spatially, it possesses the appearances of the garden place. But it does not possess its qualities. It does not sustain life, but impels it deathwards. The figure of the mother assumes a huge symbolic importance. The precepts she attempts to inculcate François with are those of the old phenotype: devotion, duty, denunciation. François, in pursuing his devotion and duty, is supposed to denounce all appurtenances of the Devil; such as sensual perception, human affection and relationship. The prototypal experiences of childhood is thus perverted for him. He does not communicate with his mother in any meaningful way; unnecessary words are forbidden (p. 10). Daily life is regulated and routine, conducted by the instructions for each day in the mother's diary: "Battre François" (p. 12). François does not even know what his mother really looks like, and sees only her imposing height and hard manner: "(. . .) et voilà l'univers maternel dans lequel j'appris, si tôt, la dureté et le refus" (p. 13). Too distant from other habitation even to go to mass, François is forced to spend Sundays on his knees. While his mother prays in her room, François remains silent and unmoving in his (their rooms evoke the confines of monastic cells), waiting to be carried off with her by some infernal force, "à jamais lié à son destin funeste" (p. 14). In the attempt to penetrate beyond the routine and the borders of his confinement, he is frightened by a disheveled and dirty tramp who seems to know his mother. She knocks the man unconscious and sends the boy home, admonishing him against the sin of curiosity: "C'est beau un être humain, hein, François. Tu dois être content d'avoir enfin contemplé de près un visage. C'est ragoûtant, n'est-ce pas?" (p. 18) She reveals the boy's fate to him, by telling him she has enrolled him in a seminary in order to become a priest. Such a path to the future is part of the past, the religious pastoralism of the phenotype garden. It will serve the mother's desire for vindication, it will wash away the illegitimacy of the boy's birth (p. 19). When she repeats the orthodox description of the relationship between the priest and Christ, she frightens the boy with her intensity (p. 20). When she repeats the significance of her choice for him, she ratifies the conditions and qualities of the phenotype: "Tu es mon fils. Tu me continues." (p. 21) By sealing the boy's fate in this manner, she guarantees his future without the essential experience of the prototype garden. Her desire to see herself restored to grace and perpetuated in the vocation of her son is not an attempt to return to origins or to establish a sequence for the possibility of synthesis. In fact, origins are purposely ignored and left out. The phenotype, by exerting the need to subjugate all aspects of life, including origins, to its ideology, becomes a cage.

The experience at the seminary, like the experience at home, is one of enclosure, isolation and alienation.

From the solitude of the farm and the alienation of his mother's commandeering to the isolation of the seminary and the alienation from teachers and student, there is a circular journey for François that leads back to the farm. The effect of enclosure, both physical and spiritual, is devastating: "Moi, je ne connaissais pas la joie. Je ne pouvais pas connaître la joie. C'était plus qu'une interdiction." (p. 25) Forbidden feelings and thwarted experiences lead to sterility: "Ce fut d'abord un refus, cela devenait une impuissance, une stérilité." (p. 25) François' ravaged heart ("Mon coeur était amer, ravagé." - p. 25) leads to a confrontation with his mother. He realizes he hates her (p. 27), and he refuses to return to the seminary. The enraged mother ("Ma mère bondit comme une tigresse" - p. 28) strikes the son unconscious with a ring of keys. A most significant event occurs at this moment. The narrator transforms into a split being who is both actor and observer in his own drama: "Très lucide, j'observais la scène." (p. 28) This statement reveals that the narration itself is conducted from this same point of view; the use of present and imperfect verb tenses confirms this. These tenses, used throughout, generate an air of immediacy of telling and contemporaneity of events. The use of the past tense is almost exclusively confined to statements of facts and events that are irrevocable. When Francois recovers consciousness, he is deaf: (p. 29)

> A partir de ce jour, une fissure se fit dans ma vie opprimée. Le silence lourd de la surdité m'envahit et la disponibilité au rêve qui montrait une sorte d'accompagnement. (. . .) Pas plus le fracas des chutes (. . .) Pourtant,

> j'entendais en moi le torrent exister, notre maison aussi et tout le domaine. Je ne possédais pas le monde, mais ceci se trouvait changé: une partie du monde me possédait. Le domaine d'eau, de montagnes et d'antres bas venait de poser sur moi sa touche souveraine.

Through deafness comes possession by the torrential spring and invasion of the inner self by the physical qualities of sensual life. If the temporal activity of the phenotype, parodied by the mother's insistant routine, has ceased, its spatial concept, even if carried by the imagery of enclosure, begins a reversion to its natural state as prototype. François' possession by the sensual qualities of the environment represents such a reversion. The narrator becomes controlled by the nature around him, as by "le déroulement des bois au rythme heurté des montagnes sauvages tout alentour." (p. 29). (In the phenotype, nature is controlled by man and his ideologies.) The narrative focus shifts from the perversity of the maternal universe to the pervasive and overwhelming persistance and aqueous dominion of the torrent over all things and beings within reach of its spray.

From the moment the torrent invades François' conscious existence, an extreme conflict or tension develops between his inner and outer self, between the halves of the split being who calmly observed the assault upon it by the mother. The conflict is certainly a cage conflict; but ironically, it is not the result of a battle against the cage, rather a battle to stay inside it: (p. 30)

> Le torrent prit soudain l'importance qu'il aurait toujours dû avoir dans mon existence. Ou plutôt je devins conscient de son emprise sur moi. Je me débattais contre sa domination. Il me semblait que sur mes vêtements,

> mes livres, les murs, un embrun continuel montait des chutes et patinait ma vie quotidienne d'un goût d'eau indéfinissable qui me serrait le coeur. De toutes les sonorités terrestres, ma pauvre tête de sourd ne gardait que le tumulte intermittent de la cataracte battant mes tempes. Mon sang coulait selon le rythme précipité de l'eau houleuse. Lorsque je devenais à peu près calme, cela me faisait pas trop souffrir, cela se réduisait à un murmure lointain. Mais, les jours épouvantables où je ressassais ma révolte, je percevais le torrent si fort à l'intérieur de mon crâne, contre mon cerveau, que ma mère me frappant avec son trousseau de clefs ne m'avait pas fait plus mal.

François cage is the strictly confined and rigid space of his upbringing, externally reflected in his mother's routine and the chores of the farm. The invasion of the torrent cracks the cage, pierces its protection and attacks the inner consciousness. The cracks and holes are widened by the arrival on the scene of the black and powerful horse Perceval. This horse serves a double symbolic function: first as a representation of the indominable force of the torrent, of nature and natural life, as opposed to the repressiveness of the cage; and second, as a force opposing the asperity and affliction of the phenotype. The second opposition is one between types that are similar; but while the horse represents instinctual life, the mother reflects the repressiveness of rationalistic life. Thus, the ironic opposition between similar types in reality contains a primary opposition between mind and body, emotion and logic, instinct and reason, primitivism and rationalism. The identification between Perceval and the torrent is carried through by the transfer of images. The imagery of water dominates the narrative, and the horse is treated with the same descriptive language: Perceval's spirit and strength appear torrential and tumultuous to François (pp. 31-36). And both water and horse share a mythological connection as symbols of vitality and spirit: "Pégas, le cheval ailé des Grecs, d'un coup de sabot, a fait jaillir la fontaine merveilleuse, source où le poète puise l'inspiration."[163] It is the fountain of water all around him in the spray and spume that motivates François' introspective narration, and it is the incredible attraction of the horse that leads him to release it; into the world, as he says (p. 36).

The horse Perceval also calls to mind the mother's admonition, "Il faut se dompter jusqu'aux os". In fact, the two animals ("une tigresse") are locked in a struggle of will power against physical force, as the horse resists the mother's attempts to break it (p. 31). François' kinship with the horse is therefore fostered by an identification with the horse's amazing and awesome display of strength, beauty and resistance. Both possess the will to resist the mother, and both embody a destructive force. The horse is wild and untamable; François rejects regulation and becomes as a wilderness. He observes the horse's spirit: " (. . .) cette bête frémissante ressemblait à l'être de fougue et de passion que j'aurais voulu incarner. Je l'enviais. J'aurais voulu le consulter." (p. 31) In the presence of its fury, he is always overcome by the sound and rage of the torrent which now exists inside him (p. 32). He falters under its attack. He goes to the edge of its abyss (p. 33). The aftermath of this possession leaves François with an indelible affliction and destiny: (p. 33)

> Je reprenais le chemin de ma paillasse à même le plancher, sans m'être séparé du torrent. En m'endormant, j'ajoutais à son mugissement, déjà intégré à moi, image de son impétueuse fièvre. Eléments d'un songe ou d'une oeuvre? Je sentais que bientôt de l'un ou de l'autre je verrais le visage formé et montrueux émerger de mon tourment.

Then flows the final refusal of his mother's order to return to school; in so doing, François assumes complete possession of his own existence, though ill-equipped to handle his freedom.

By releasing the horse and killing his mother in the same act, François also assumes responsibility for his fate as well as his life. The act obliterates the obstacles to whatever future lies in the destruction of the phenotype cage. The assumption of responsibility is doomed to negative results because François is already an alienated being bereft of the normal salutory garden experiences of childhood, and under the unrelenting dominion of the torrent. The alienated or divided self is a cage victim that seeks the reintegration of the universal solution. But the missing prototype experience excludes the possibility of a metatype solution. The attempt to find or generate an experience of the garden fails, furthermore, because of the pervasiveness of the cage and the depth of its destructiveness: (p. 36)

> Je n'ai pas de point de repère. Aucune horloge ne marque mes heures. Aucun calendrier ne compte mes années. Je suis dissous dans le temps. Réglements, discipline, entraves rigides, tout est par terre. Le nom de Dieu est sec et s'effrite. Aucun Dieu n'habita jamais ce nom pour moi. Je n'ai connu que des signes vides. J'ai porté trop longtemps mes chaînes. Elles on eu le loisir de pousser des racines intérieurs. Elles m'ont défait par le dedans. Je ne serai jamais un homme libre. J'ai voulu m'afranchir trop tard.

François is totally crushed by anguish, even God never existed. He cultivates his condition of imprisonment, he feels dead: "Je marche sur des débris. Un mort parmi les débris. L'angoisse seule me distingue des signes morts." (p. 37) Even a personal identification with nature is perverse, an identification with its inanimate objects, open to the elements: "Je suis poreux sous l'angoisse comme la terre sous la pluie." (p. 37) François suffers because of nature; he can find no solace or sympathy in it. He is, as he says, disjointed in time, defeated by himself. Without a temporal connection between himself and his experiences, he cannot discover the spatial significance of "*le petit espace de liberté*".

The life manifested by the torrent and symbolized by Perceval reverses itself in François' desire for woman. He purchases a girl from a peddler and brings her home with him. This act represents a desperate last attempt at reintegration of the divided self before the inevitability of "l'ultime fuite, l'ultime démission aux forces cosmiques" (p. 37). He describes her mane of hair in the same language applied to Perceval's mane and blue-black coat (p. 43). He calls her Amica (p. 44); ironically, his friendly companion becomes the same as the tumult of the torrent, an obsessive, compulsive, intruding and disruptive force in his existence: "Amica est le diable. Je convie le diable chez moi" (p. 46). There is no connubial relationship established between them. She is an enchantress in his eyes, and Francois' reaction to this is to resort to physical brutality, the resort of the weak man.

The recourse to brutality indicates the depth of the narrator's inner void, the total lack of spiritual strength (p. 46). Once again, the encounter with the elemental qualities of natural life produce the alienating effects of division: (p. 48)

> J'observe le couple étranger en sa nuit de noces. Je suis l'invité des noces. (. . .) Les démons familiers appareillent dans les noires sculptures du lit. (. . .) [Amica] forme une île calme sur ma couche maudite.

This event where the narrator splits once more into actor and observer signifies François' total and final alienation, the complete separation of mind and body, and the dysfunction of the soul. Forged by his mother's iron rule, his conscious and subconscious are locked in endless opposition. François' approach to life around him and the inter-relation between the external and internal life manifests itself in useless attempts to dominate and control everything. He is imitating his mother, and cannot purge himself of the perverse legacy (p. 56):

> Si la grâce existe, je l'ai perdue. Je l'ai repoussée. Ou plûtot, c'est plus profond que cela: quelqu'un d'avant moi et dont je suis le prolongement a refusé la grâce pour moi. O ma mère, que je vous hais! et je n'ai pas encore tout exploré le champ de votre dévastation en moi. Une phrase hante mes nuits: "Tu es mon fils, tu me continues". Je suis lié à une damnée.

The conclusions are inescapable for François as a result of this observation of his condition. He is totally subject to the torrent and its abyss: (p. 57)

> Je suis tiré près des chutes. Il est nécessaire que je regarde mon image intérieure. Je me penche sur le gouffre bouillonnant. Je suis penché sur moi.

There follows the affirmation that his life has been lost, and the confirmation of his victimization by the cage, of the deformation of the prototype experience, of the denial of the universal solution: "Je n'ai plus d'abri intérieur." (p. 59) From such a conclusion must follow the inevitable knowledge that without the ability to be self-sustaining, the divided self can never find its reintegration, except by obliteration of the division: (p. 64)

> A quoi me faut-il encore renoncer? Serait-ce à moi-même, à mon propre drame? Je n'ai jamais pensé au dépouillement de soi comme condition de l'être pur. D'ailleurs, je ne puis pas être pur. Je ne serais jamais pur. Je me rends à ma fin. Je m'absorbe et je suis néant. Je ne puis imaginer ma fin en dehors de moi. Là est peut-être mon erreur. Qui m'enseignera l'issue possible? Je suis seul, seul en moi.

François gives himself to the torrent. There is no possibility of metaphorically plunging to the depths of the inner soul. There is only one terrifying fate: (p. 65)

> Je me penche tant que je peux. Je veux voir le gouffre, le plus près possible. Je veux me perdre en mon aventure, ma seule et épouvantable richesse.

He plunges into the cataract so that his end will form the perfect act, the perfect experience to retrieve what he never had. And he has no choice but to destroy the circle of continuity between himself and his mother, between cage and phenotype.

Water imagery dominates the story of François, and water imagery plays a central role in the works of Anne Hébert.[164] Water symbolism itself is not difficult to decipher: it possesses primary meanings such as, water is life, water is change, water is purification, water is redemption; and secondary meanings such as, water is death, decay and chaos. In the story, "Le Torrent", the symbolism of water retains the ambiguity of these primary and secondary meanings, possessing positive and negative force at the same time. The complement of water imagery lies in the images of space (the land, the house, its rooms, the bed) and images of dark and light. The interplay of this imagery forms the subtext of meaning. The text of the narration is separated on three levels,[165] in order to respond to that interplay. The first level forms the subject, capsulized by Francois' observations about himself: "J'étais un enfant dépossédé du monde. / Je n'ai pas de point de repère. / Je suis l'invité des noces. / Je veux me perdre en mon aventure, ma seule et épouvantable richesse." The second level forms a counterpoint or countersubject as contained in proclamations and actions by the mother: "Il faut se dompter jusqu'aux os. / Le monde n'est pas beau, François. Il ne faut pas y toucher. / Ma mère me frappa plusieurs fois à la tête. J'étais devenu sourd. / Une phrase hante mes nuits: 'tu es mon fils, tu me continues.'" These two levels operate as an exposition and motif, while the third level develops them much as in a fugal composition: "Le domaine d'eau, de montagnes et d'antres bas venait de poser sur moi sa touche souveraine. / C'est vers ce temps que Perceval fit son arrivée chez nous. / Il n'y a de vivant que le paysage autour de moi. / Je l'appelle Amica."

The three levels or divisions of the narrative constitute its irreducible elements. The first two levels provide a particular dialectical opposition; and while the third does not synthesize this opposition into a solution, it helps approximate the fundamentals of the tripartite garden/cage/universal solution process by elaborating on primary and secondary oppositions. Within this formation can be observed just what and how the narrator fails to grasp his salvation. His inability to distinguish and choose between the force and counter-force operating in the first two narrative divisions leads to the totally frustrating impasse at the edge of the torrential abyss. There is no other way for François to evade the alienating effects of this conflict but to destroy it by destroying himself. The method of reintegration for the divided self seems to lie in the destruction of the self, all other attempts at union having failed or eluded understanding. Ultimate success depends literally on François' life.

Characteristic of the complementary imagery of space and dark and light are its qualities of dryness. These qualities are conveyed through the description of spaces that are confined, dusty and airless. Such spaces are: the land itself, sunbaked and snowcovered or enclosed by surrounding geophysical formations; dark low houses with closed and airless rooms; dusty rooms and furniture; the loveless bed; and the grave or tomb. Dryness emblemizes the inner condition, the life of the soul and the failure of the mind to grasp understanding. François describes the morbidity of his feelings and powers thusly: "J'éprouve une telle sécheresse. Ni désir, ni volupté, Sécheresse. Sécheresse de tout." (p. 49) In succeeding stories of the volume Le Torrent (1963), with the possible exception of "L'ange à Dominique", this complementary imagery occupies a dominant position. All the stories, again with the same possible exception, project a series of episodes on the failure to formulate the universal solution. As such, they exemplify the conditions and destructive forces of the cage, with very little open recall of garden experience. Whatever garden conditions or experiences exist only exist as narrative undercurrent to intensify the anxieties of the failed meta-type. They exist, in other words, in their absence. An example is the character of Stéphanie de Bichette in "La maison de l'esplanade", whose spinsterhood has been decreed by duty to the ancestral hearth and house, "datant du régime français" (p. 149). The ancestral house is the story's controlling symbol. It represents the total space of the action, both a temporal and spatial combination where time does not pass and space does not expand. The house's surviving inhabitants are Stéphanie and her maid, Géraldine, both of whose thoughts and lives are ordered by the house's existence and traditions. House and inhabitants are mutually reflective symbols: "Oh! à la verité, la vie de mademoiselle de Bichette se montrait un édifice parfait de regularité" (p. 148); "Heureusement que la vieille fille n'avait jamais changé de femme de chambre!" (p. 149); "Toute la vie de mademoiselle de Bichette était une tradition, ou plutôt une suite de traditions" (p. 149). Stéphanie fulfills the role of chatelaine, while the maid that of manorkeeper: "Cela faisait partie de la tradition de condamner les pièces, à mesure qu'elles ne servaient plus." (p. 150) The daily activities inside the manor are routine and unchangeable: "Mademoiselle de Bichette confectionnait depuis son enfance, des espèces de napperons que Géraldine destinait aux usages les plus variés." (p. 156) The doilies are produced at a weekly rate of four. Nothing interrupts this production, not even the visits of old and aged friends; the completed doily is simply allowed to fall and a new one is immediately started (p. 160).

Stéphanie is a queer chatelaine, old, virginal and unrelenting: (pp. 147-148)

> Mademoiselle de Bichette était passée, sans transition, sans adolescence et sans jeunesse, de ses vêtements d'enfant à cette éternelle robe cendrée, garnie au col et aux poignets d'un feston de lilas.

Her whole life is an accomplished ritual, unfolding without the essential points of transition and plenitude, and devoted to the maintenance of the house and its traditions. She oversees the family history. The rooms of the house become empty and sealed as each of their former occupants leave the mansion or die. Upon departure, the same rite takes place, as Géraldine arranges the rooms without disturbing the imprint of the last occupant. She closes the blinds, covers the furniture and locks the room up (p. 150). No one ever re-enters the rooms. The maid is likened to a gravedigger (p. 151). The chatelaine herself is likened to a mummy in the description of her daily carriage ride in a fantom-like carriage whose dozing driver appears dead and whose passenger is, "une espèce de petite momie en robe cendre et lilas (. . .)" (p. 159). Her impecunious brother Charles, who married beneath his status, visits every evening, afraid of both the house and the implications of the locked rooms, and waiting for his sister's death.

The real chatelaine, however, is Géraldine, the keeper of the keys and rooms. For as Stéphanie sleeps she waits, dreaming that death has finally locked all the doors of the old manor (p. 167). The house, of course, is the cage, and its inhabitants are its prisoners, or its willing victims. The succession of locked rooms that follows the departure of a family member is a process of reduction of spaces from larger to smaller, from last room to be locked after Stéphanie's death to the house itself. The reduction activity is the homology of death, and the closed spaces of the carriage and bed represent its anterooms, the entrance to the tomb. There is no hope, therefore, of ever achieving the synthesis of garden and cage because of the totality of the cage, a totality that has achieved a synthesis of its own. It has displaced the function of the garden prototype by metamorphosing it into imperatives of ritual and tradition; it has veiled the conditions of the cage antitype under the necessities of the former and the fulfillment of the latter. And it has combined all these into an imposing and exacting reality. The real nature of such a reality, however, is a negation of the true metatype solution. The validity of the solution lies in its ability to provide durable, but not absolute, formulae for life. In the case of the stories under question, the formulae for death are provided. The metatype, in the narrative sense, generates a formulation for the resolution of structural tension. The tension in these stories is never dissipated. The narrative stops but the action is merely suspended not resolved.

In each story there is always a degree of reference to time and space external to the immediate narrative events. That is, there is a connection to be made between the seeming hermeticism of events being detailed and their greater context. The house and its inhabitants in "La Maison de l'esplanade", therefore, also form a commentary on the society that engendered and supports them. Similarily, the mother's system of order, beliefs and desire for vindication in "Le Torrent" is revelatory of the whole supportive structure external to it and the story. Similarily, there is a social commentary implicit and explicit in all the stories: on war in "Le Printemps de Catherine"; on moral and social hypocrisy in "Un grand mariage"; on moral and social convention in "La Robe corail". The one story that does not strictly adhere to the structural and thematic similarities of the others is "L'Ange de Dominique", which explores the possibilities of the metatype.

This story is rather unique in Anne Hébert's fiction and has a parallel in her collection of poems entitled Mystère de la parole.[166] It is the tale of a paralyzed girl who spends most of her time reading and dreaming inside a house and garden enclosed by heavy vegetation: "La maison (. . .) est enfouie dans une sorte d'étui de verdure; étui étanche, fait de lilas serrés et, plus haut, d'un rideau de peupliers. (. . .) La cour (. . .) paraît inaccessible (. . .)" (p. 70). The enclosed garden and house are locked in between the shoreline and cliff. The scene, therefore, is a point somewhere between two extremities. It is also a protected locus amoenas, one so protected that it is a veritable confinement. This is borne out by the girl's crippled condition. In a dream or vision she meets a queer small creature, Ysa, who claims to be a cabinboy off a ship. He is very much like an imp who enchants by the sweet music of his pipe and the incredible arabesques of his dances. He seduces the girl into loving and longing for the dance. After a fierce storm, Ysa stops coming. Dominique falls ill and lapses into delirium. She assumes the aspect of the living dead. In her state she is able to entice Ysa to her side from across the world. He begins his devilish grins and enchanting dances. The dance displaces the necessity of words; the word is made into the flesh of the dance. Dominique casts of her dead skin and emerges like a dancing butterfly at the water's edge. She follows Ysa's urging and imitates his dance, circling and capering madly until her life is spent. Ysa returns to the bottom of the sea whence he came, his leap describing a perfect and inimitable arc: "cette trajectoire plus extraordinaire que l'art." (p. 106) Ysa may have been Dominique's angel, but his nature is both malign and benign. He is the one who brings the dance of death to the discovery of life. The tale is an allegory of the freedom of art and the synthesis of all arts into one transcendent form. The generation of the universal solution for Dominique, as for François, requires the death of the boy for the liberation of the spirit. Whereas François could not find the metatype experience, Dominique more than succeeds by creating the experience that frees her. She thus realizes the full potential of metatype and transmutes into angel.

In the novel Les Chambres de bois,[167] an identical cage situation is examined, with identical causes and effects. The controlling allegory of enclosed spaces and the complementary imagery of dryness function here as they do in the stories: they order events around a pivot of recurring images and animate characters according to their positive/negative attraction. The central character, Catherine, flees a stifling and caged existence for the attractions of another environment as represented in the character of Michel. The two persons also project an opposition between social and economic classes. Michel represents the life of the manor, and Catherine that of the hovel. The attraction between them is a function of their illusions about each other and each other's life. Catherine perceives the manor to be a surrogate of the garden experience of love that is formulated in her dreams, while Michel perceives the girl to be an attractive intruder into his vie de château. Each one supposes the other to be something lost and found: (p. 45; p. 50)

> Et du coup, il sembla à Catherine qu'on voulait laver son coeur d'un ardent, fabuleux château d'enfance, prisonnier d'un pays de brume et d'eau.
>
> . . . .
>
> - Ah! Catherine, pourquoi réveiller ce qui est passé? Avec vous je devenais léger comme celui qui n'a jamais eu d'enfance.

The life of the manor becomes increasingly bizarre, first as it is told to Catherine by her sister (and then as Catherine herself visits the seigneurial estate): (pp. 52-53)

> - La mère est morte toute seule, au petit matin (. . .) C'est une maison où les femmes règnent.

On her visit, Michel reveals something malsain about the house and its occupants, namely his sister: (p. 60)

> - De la boue, voilà ce qu'elle est devenue, cette fille sacrée entre toutes. La faute est entré chez nous avec elle.

This whole scenario reveals the bizarre qualities first observed in "Le Torrent". The characters in both instances suffer fatal attractions for something beyond their control and understanding. In the case of Michel and François, both suffer from a form of inexplicable and inexpiable guilt. While François' affliction lies in his mother's perverse legacy, Michel's lies in a legacy of a way of life, la vie de château.[168] Both males are weak, impotent and insane. The female characters are either cruel and vengeful (Claudine and Lia), or attacked and victimized (Catherine, the girl in "La Robe corail", la Puce in "Le Printemps de Catherine").

From the manor, events move to an apartment in Paris where Michel pursues a non-existent career. From one closed space to another of smaller dimensions, the process is reduction. The rooms acquire the characteristics of the house symbolism; but as a reduced space they represent destruction, or its imminence. The smaller space is a perverse analogy of the small liberating space. Flight to the sanctuary of such a space is a black irony. The rooms themselves are messy and dusty, giving off the stale odour of closeness (p. 67). Michel becomes withdrawn; he chides his wife for intruding upon his solitude (p. 72). A drama of flight unfolds within the rooms, as one flees the intimacy of the other. Water imagery begins to invade the narrative as an ironic comment on the conditions of the cage. Michel at first fails to consummate the marriage; being both attracted and repelled by the physical nature of the conjugal union (p. 75). When the marriage is finalized, the effect on Michel is pathological: "Michel s'écroula à ses côtés comme un noyé et il répetait: 'Tu es le diable, Catherine, tu es le diable.'" (p. 76) Amica was also called the devil by François. Michel becomes taciturn, and his wife is confined to the stifling space of his silence and her own revery, assuming a resemblance to Michel: (p. 77)

> Catherine s'enfermait volontiers dans le petit cabinet de toilette qui était tout en glaces. L'eau chaude, les savons parfumés, la baignoire verte comme un creux de feuillage, les crèmes et les parfums la ravaissaient sans fin. Elle passait des heures dans l'eau tiède sous des neiges de savon. Elle essayait de retenir sa respiration le plus longtemps possible sous l'eau, pensant aux pêncheurs d'éponges et aux poissons aveugles.

Catherine is re-constructing a missing world, the natural world missing from the tomb-like apartment. The words chosen to describe this world are highly evocative of the prototype garden; but they also evoke an image of submersion, evasion in dangerous spaces. Catherine, even in her substitute world, is slowly sinking under the life led by Michel.

In the reductive nature of their relationship, Michel displays the symptoms of an incurable psychosis: (p. 80) "-C'est toi qui es mauvaise, Catherine, une salle fille, voilà ce que tu es, comme Lia, comme toutes les autres!" In spite of the hint there may have been others to share her fate, Catherine remains caught in a pattern of circular flight in the relationship with Michel, like two animals circling in a cage (pp. 81-82). Catherine soon falls into a comatose illness and begins to fade. Michel's reaction is symptomatic: "-Catherine, ma petite Catherine, que se passe-t-il, comme tu es belle et poignante?" (p. 88) Her answer reveals the substance of Michel's attraction: "-C'est une petite mort, Michel, ce n'est rien qu'une toute petite mort." (p. 88) Her reply is extremely ironic, and its irony provides the illustration of how profound is their cage life. (La petite mort is a French euphemism for orgasm.) As she fades, Michel becomes excited and animated. He offers bizarre advice for her state, but advice that befits the situation and its characters: "Il faudra éviter le soleil (. . .) Je t'apprendrai les fêtes nocturnes de la fièvre et de l'angoisse." (p. 92) Michel's sister Lia enters the scene and exercises a strangely incestuous control over her brother. Catherine finds no succour in the presence of another woman. Instead, she paints canvasses evoking the dark life of the seigneurial manor, and these torment Michel (p. 113). There is violence between them. Michel vents his fury by slapping and then raping his catatonic wife (p. 116). After many traumatic events, Catherine finally manages to free herself of the morbidity of her life with Michel (" 'Comme ma mort te charme, Michel' " - p. 140)

The novel itself is divided into three parts, each with unnumbered and untitled units. In a general way, each of the three parts runs parallel to the tripartite division of the typology. The first part, a delineation of Catherine's mean life and high aspirations and her idealization of manor life, corresponds to a kind of deformed garden dream; the second part, the life in Paris with Michel, her catatonic illness and the incestuous relationship between Michel, his sister and his wife, corresponds to a cage existence; and the third part, Catherine's recovery from the catatonic state, her movement away from the bizarre situation of her marriage and her new relationship with Bruno who takes her out of the cage, corresponds to an imperfect and tenuous universal solution. Increasingly in the third part, imagery of water overtakes that of dryness. The scene has shifted to seaside, and Catherine derives her health and new forces from it. She meets Bruno whose very name is suggestive of elemental life, of earth and water (*brune* *eau*). However, the decision to change her condition is left entirely up to Catherine (p. 184), who must eliminate dependency on the male for life and its decisions (p. 185). Michel is left to his legacy of stifling manor life, his indissoluable relationship with his sister Lia, and to his dreaming (p. 189) of purity and sainthood:

> Catherine se retrouve dans une cage pleine de désordre physique, psychologique, de mal et de névrose. Elle étouffe dans cette solitude. Elle tombe bientôt malade et se voit menacée de mort. Quand elle quitte Michel, le cercle se referme sur l'impossibilité d'échapper au marasme ambiant. Elle s'en va avec une bonne brute du peuple. C'est le passage vers l'érotisme, de l'intérieur vers l'extérieur, littéralement et figurativement. Le chevalier était dement. Elle retourne où elle a commencé.[169]

Catherine, by returning her wedding ring to Michel, confines him to the prison of dream ("Une toute petite bague pour le songe." - p. 190), and breaks the reductive spaces of the cage.

In Kamouraska,[170] the actions and events of the narrative have moved from the bizarre in Le Torrent and Les Chambres de bois to the macabre: (p. 11)

> Le sacrifice célébré sur la neige. Dans l'anse de Kamouraska gelée comme un champ sec et poudreux. L'amour meurtrier. L'amour infâme. L'amour funeste. Amour. Amour. Unique vie de ce monde. La folie de l'amour.

The narrative begins in a cinematic fashion, flashing back and forth from present to past to present. The technique is not complex, but the effect is very strong. The impending death of a second husband releases a flood of dreaming and delirious recalls of the murder of a first husband. The protagonist-narrator is Elizabeth d'Aulnières who was Mme. Tassy and in the present of narration is Mme. Rolland. The analogies between the husbands and their respective deaths are purposely ironic, in order to highlight the fact of the passionate relationship between Elizabeth and her lover, Doctor George Nelson. It is her violent sexual love for Nelson that controls Elizabeth's existence and mind; after eighteen years of respectable marriage with Rolland, this violent passion lies just below the surface of her existence: (p. 9)

> Amour, amour, comme tu m'as fait mal. Pourquoi te plaindrais-je? Tu as fui comme un lâche, me laissant derrière toi, toute seule pour faire face à la meute des justiciers. Amour, amour, je te mords, je te bats, je te tue. Ton cher visage jamais plus.

Elizabeth does not lead a double life, however, in the sense of pursuing simultaneously different existences; nor does she suffer from a form of schizoid personality. She is wholly and completely Elizabeth d'Aulnières, and only assumes the role of respectable wife. In the first case, she assumes it as a form of sexual prank, a mild rebuke of her maiden aunts ("Je vais me marier. Ma mère dit oui. Et moi aussi j'ai dit oui, dans la nuit de ma chair. (. . .) Est-ce l'amour?" - p. 69); in the second case, as a matter of social face-saving ("Jérome Rolland, mon second mari, l'honneur est rétabli." - p. 9). In both cases, it is the one person of Elizabeth d'Aulnières who instigates and animates the action. The conflicts arise between this person and the roles she assumes, and not between herself and competing personalities.

Such a distinction is important because it qualifies the action of the plot and the significance of the theme. As in "Le Torrent" and Les Chambres de bois, the theme centres on guilt, culpability for actions and feelings arising out of an imperfect understanding of self and environment. François' suffering derives from the alienation between himself and both the natural and the social world, and from his hatred for his mother and from her death. For Michel, it is suffering caused by his desires for purity, his relationship with his sister and his past; while for Catherine, it is culpability for her illusions about Michel and her dreams of noble love. The feeling of guilt is generated by the conflict that cannot produce its synthesis because of the imperfection of the self and the disjuncture between imagined reality and perceived reality. Thus, Elizabeth d'Aulnières is under stress by the guilt of the murder of her first husband, an act performed not by her hand but at her bidding. The action arises out of her realization that her imaginings about love and marriage do not coincide with what she sees: "Mon Dieu, je me damne! Je suis mariée à un homme que je n'aime pas." (p. 70) Her husband is a drunkard and womanizer whose open whoring disgraces his young wife. He is also unbalanced emotionally: "Il dit aussi que je suis belle et bonne et qu'un jour il me tuera." (p. 83)

Elizabeth's sexual prank, played out of desire, backfires; and she discovers herself, not confined by love, but imprisoned by her new status, her new abode and her new fears. It was the social conscience of her mother and maiden aunts that impelled her to marry a man of status, a seigneur. But it is Elizabeth's own double standard that impels her, because she is attracted by both the social and the sexual aspects of her marriage to a nobleman. She is also held by a fascination with whatever is unknown and forbidden. This characteristic is illustrated in her attraction to the unfettered existence of the dark and mysterious Aurélie Caron who becomes her accomplice in crime. It also surfaces in the feelings of attraction and repulsion Elizabeth experiences in her married life at the manor of Kamouraska: "Je crois que c'est la peur seule qui me tient en ce lieu. Je suis fascinée. Attachée au lit d'un homme fou. Son épouse folle que l'amour ravit encore. Parfois." (p. 89) However, such an agressive fascination does not turn to desire for escape. The words of the Lord's Prayer, "Délivrez-nous du mal", produce a vision of her husband as incarnate evil, from which she must be delivered (p. 90). It is noteworthy that the action is passive here: she must be delivered.

Elizabeth's forced social existence and her innermost desires represent a conflict analogous to the garden/cage conflict. The social imperatives of her class imprison her in marriage and manor life (vie de château), an imprisonment underscored by the brutishness of her weak husband. Her innermost desires are a mixture of violence and passion, a combination of her imagination of love, sexual feelings and the necessity to butt them against her environment: (p. 91)

> Quelle belle sorte de grand-messe! Tout le village et les rangs qui se pressent derrière les jeunes seigneurs. Bras dessus, bras dessous, pour la circonstance. La jeune épouse sourit doucement, encore toute pâlotte de ses couches. Le coeur souterrain, l'envers de la douceur, sa doublure violent. Votre fin visage, Elizabeth d'Aulnières. Mince pelure d'ange sur la haine. A fleur de peau.

She rebels against an environment characterized by the spatial dimensions of two houses, her aunts' house in Sorel and the manorhouse in Kamouraska. The violence of her reactions is conditioned by her own inner self and its desire for fulfillment in love, while it is stimulated by the cage existence of the two houses. Elizabeth herself, therefore, incarnates the dialectic of garden/cage. Her virginal game with Antoine Tassy before their marriage was not intended to end in matrimony. It was a hunt, in which she enjoyed being the huntress; but she becomes the prey. Her love of carefree outdoors life is established in childhood. Her aunts take her away from it because it is not lady-like: "C'est épouvantable. La Petite se lève avant l'aube. Avec sa tête de petit garçon tondu elle s'échappe par une fenêtre. Rejoint tout un tas de petits gamins. Et s'en va à la pêche à la barbote avec eux." (p. 53)

The tomboy experience constitutes her garden experience. To its memory, the aunts add the mystery of becoming a woman with the first menstrual period by wrapping it in romantic allure: "Une profonde et mystérieuse solidarité féminine semble lui promettre tout un destin fabuleux et romanesque." (p. 55) The romantic image of womanhood is reinforced and gilded by the Governor's Ball and the image of the governor himself as interesting older man (pp. 64-65). The hunting party where Elizabeth meets the young squire of Kamouraska provides her with a momentary return to the garden experiences of childhood; about hunting she exclaims: "-Mon Dieu que j'aime cette vie-là! Que je l'aime!" (p. 66) Her aunts are mortified by the muddy and bloodied huntress; their mortification represents the attitude of the social cage against the malsain experiences of the garden. The values attributed to each are therefore reversed in ironic contrast. It is the phenotype as truegarden parody.

Elizabeth excites Antoine Tassy, who has never met a female sharpshooter before. At the same time she enjoys the sexual exhiliration of the hunt game: "Il a envie de me coucher là, dans les joncs et la boue. Et cela me plairait aussi d'être sous lui (. . .)" (p. 67. Her real intention is to be desired for her respectability, to turn the young scoundrel into a panting pup (p. 67). Her mother and aunts immediately proceed as if a match is in the making. Elizabeth's sexual prank thus becomes a trick played on herself. It represents the end of childhood and its memories, the end of the garden experience. As her mother believes (p. 68), and as Elizabeth comes to know, the mysteries of marriage and of death are inseparable.

As in all the novels under study, the garden experience and the memory of the pastoral place have some origin in childhood. Elizabeth's tomboy existence, her love of fishing and hunting represent that origin. After puberty, the experience as it was is lost; and the memory can become dangerous if it degenerates into activity that parodies the garden moment. The results are completely negative, forming the contours and dimensions of the cage. The escape from the virginal rule of the aunts is not an escape to freedom, but a transfer of prisons. The murder of Antoine Tassy does not free love, but destroys it; and it reinstitutes the rule of respectability in the house of Jerome Rolland. A tiered system of cages operates in the narrative in a contrapuntal arrangement. The world of women, of Elizabeth's mother, aunts, mother-in-law, sister-in-law and governess is a stifled and stifling virginal world where women retain an armour-plated sexuality despite marriage. Elizabeth's own description of herself after eighteen years of marriage and eleven childbirths is as a youngish, still attractive filly: "Prestance des vièrges indomptées" (p. 10). This double notion of virginity is important in the author's works because it identifies or indicates another system of cages formed by the world of weak males unable to measure up to their women. Claudine is virginal, in spite of François being born out of wedlock. She preaches sainthood, celibacy and self-denial; that is, impenetrability, both physical and emotional, literally and figuratively.[171] François fails utterly with Amica, and Michel fails with Catherine. Doctor Nelson, the object of so much passionate and obsessive love, fails because he did not carry Elizabeth off with him to the United States, and because he regrets his love at the moment of flight. Antoine Tassy is the classic male failure who possesses no virtues and whose maleness lies in sexual chauvinism. The inevitable attraction to the male constitutes a cage system, not solely because of male inadequacies, but more because of the fallacy of the female's nurtured illusion of love and her failure to instruct the male in her own necessities. There is a conflict of view: males see females as sex objects; females see males as love objects. Both are caught in traps of their own making, traps which sustain each other, and both are caught in each other's trap. Underneath these cage systems lies the supportive system of the socio-economic sphere, the whole class structure and the interplay reflected in the personalities of Elizabeth and the would-be witch Aurélie Caron. They are like two magnets attracted at opposite poles. The trial and its outcome also identify the underlying cage system by releasing Elizabeth from custody and incarcerating Aurélie. Love itself, apart from its illusive qualities, is a cage that binds the two lovers in murder. Its violent and obsessive nature is what makes it a limiting experience rather than an expansive garden moment.

Overriding the system of cages, functioning as a global containment, is its metaphysical-occult radius that operates as a narrative probe into the psychology and sociology of the events and characters.

The aura of a Jansenist Catholicism pervades all the author's fiction;[172] in fact, something comparable to Manichean dualism seems to manifest itself in these works.[173] This seeming dualism possesses as much of a psychological content as a metaphysical one. Its nature is most apparent in Les Enfants du sabbat. In "Le Torrent", the mother represented a sanctioned form of puritanism which she imposed on her son, the presumed instrument of her expiation. The fruit of her sin of the flesh, however, rebels and rejects the role of sacrificial lamb; but he suffers madness for the contradictions unleashed by the rebellion. Consequently, his mother becomes detestable, and the only other female he knows is characterized as the Devil. A ponderous irony, therefore, is tended by the name, Amica. Evil, it becomes apparent in subsequent works, forms a companionship with good, an undeniable duality. Michel perceives Catherine as the Devil, and Elizabeth as Mme. Rolland considers her dying husband's nurse to be the Devil: "Florida est le diable. J'ai pris le diable à mon service." (p. 33). There is no mistaking the devil in Les Enfants du sabbat. In each case, the demonic presence either dwells in or effects the actions of the main character. The analogy between the horse Perceval and the girl Amica illustrates the inevitability of an indwelling evil, while the character of the sister Lia and her relationship with Michel does the same. The incarnation of such an inner attitude or attribute is Aurélie Caron for Elizabeth; later the dull Florida, who blooms during the death watch, becomes the same projection from the inside of one character to the person of another. The extension of evil can be observed in the preoccupation with witchcraft: "Aurélie, on dit que tu es une sorcière." (p. 63) It can also be observed in the affiliation between the occult and Catholicism: "Elizabeth est ensorcelée par son mari. Il faudrait l'exorciser." (p. 100) Murder is the chosen exorcism. The lovers themselves appear bewitched in the violence of their passion ("L'amour funeste. (. . .) La folie de l'amour." - p. 11). Aurélie perceives the dark Nelson to be some kind of malificent force: "Aurélie s'empresse de colporter dans tout Sorel que le docteur Nelson est un diable américain qui maudit les mamelles des femmes." (p. 114) The enlistment of Aurélie as accomplice and agent in the murder of Tassy provides a scene of demonic seduction, enacted in the night in front of a hallucinatory hearth-fire where the victim is plied with promises of finery and weakened by drink and sexual fantasies (pp. 171-181). The bewitched lovers become the enchanters ("Le plus grand diable c'est vous, Monsieur le docteur!" - p. 175). The would-be witch thus works for her master, the Devil. The mission is accomplished by an appeal justifying the means by the end: "Pense à ses amours avec Monsieur le docteur qui sont si extrodinaires que tu n'en as vu de pareilles et n'en verras jamais de comparables (. . .)" (pp. 180-181). There is no doubt about what has transpired; and Elizabeth herself characterizes the deed as done by, "(. . .) moi, Elizabeth d'Aulnières, malfaisante Elizabeth (. . .)" (p. 181).

The interplay of good and evil reveals a correlation with the dialectics of garden and cage. The point of this study has been thus far to demonstrate how the garden prototype of time past is transmuted into a spatial concept, such as in le petit espace de liberté, according to the vicissitudes of the cage. The cage antitype changes from spatial to temporal concept, and may or may not allow the transmutation, on which depends the generation of the garden metatype or universal solution. If the generation is successful, a transformation of the spatial concept occurs, one that allows time to flow back into it from the present towards the future. Elizabeth's garden prototype, the hunting and fishing time before marriage, transmutes, not into a liberating space but into the reclusive and airless spaces of her marriage and memories, memories triggered by an obsessive guilt about her crime of passion. In effect, the garden prototype is obliterated, and its place in the dialectic is taken by her illusions about love. Time and space assemble together, and no distinctions are made in the narrative to keep them separate. Elizabeth's illusions are merely an extension of her own disequilibrium; they are adjuncts of the cage: (p. 100)

> Le temps. Ce temps-là. Un certain temps de ma vie, réintégré, comme une coquille vide. S'est refermé à nouveau sur moi. Un petit claquement sec d'huître. Je m'entraîne à vivre dans cet espace réduit. (. . .) Mme. Rolland n'existe plus. Je suis Elizabeth d'Aulnières, épouse d'Antoine Tassy. Je me meurs de langueur. J'attends que l'on vienne me délivrer. J'ai dix-neuf ans.

The activity that is intended to counteract such a reductive process of stiflement is the activity of goodness. Elizabeth sees such goodness in the combination of purity, innocence (freedom from guilt) and love, great love for a single and unique male person. The oppressiveness of the cage (her marriage, social imperatives and the contradictions of passion) is battled through the evasive action of delirium and illness. Parallel to Catherine's cataleptic state in Les Chambres de bois is the illness after the birth of Elizabeth's second child intensified by her fear of getting pregnant again. The aunts take her to Sorel where she meets Nelson, who tends her. Away from Kamouraska and a swinish husband, health and re-constitution for Elizabeth lie in reclaiming herself from a tainted to a pure state: (p. 117) "J'ai une idée fixe. (. . .) Renaître à la vie, intouchée, intouchable, sauf pour l'unique homme de ce monde, en marche vers moi. Violente, pure, innocente!" Such vision of goodness is obscured by the obsession with innocence and the events of the murder which both persist into the eighteen years as Mme. Rolland. The uncontrollable relationship with Nelson recreates the closed spaces and compressed time of life in the houses at Sorel and Kamouraska. During the wait for the winter snows that will cloak the conspiracy and crime, time and space flow together into something resembling a dot: (p. 182)

> Il s'agit d'attendre la neige, patiemment. Apprendre à vivre en soi. Dans un espace restreint, mais parfaitement habitable. Eviter de regarder à plus de deux pas devant soi. George, Aurélie et moi, nous nous exerçons à ramener les quatre coins cardinaux sur nous. Les réduisant à leur plus simple expression. Moins que les murs d'une chambre. Une sorte de coffret hermétique. Une bouteille fermée. Nous apprenons à respirer le moins profondément possible.

The participants in the crime are disjointed by their actions: "Mourir d'épuisement. Après une si grande passion, une si forte passion vécue et soufferte." (p. 223) --"N'avons-nous pas toute la vie devant nous pour être heureux? Nous nous embrassons, pareils à des noyés." (p. 241)

Elizabeth cannot, however, escape the personal consequences of her actions. She loses the safety of inner refuge: "Sans aucun refuge à l'intérieur de soi. Chassée hors de soi. Jetée dehors." (p. 231) Her only refuge lies in the terrible irony that her social status within the cage of convention offers her its protection: "L'orgueil est ma seule joie, de place en place, tout le long d'un chemin amer." (p. 249) She cannot exit from the cage for what lies outside, and must remain imprisoned in the vicious circle of the failed dialectic. No garden metatype can be nor is generated. Elizabeth's only self-knowledge is the realization that after eighteen years of feigned innocence, she is the author of her own misfortunes, the dreamer of her own nightmare: (p. 250)

> Mme. Rolland baisse les yeux. Essuie une larme sur sa joue. Brusquement le cauchemar déferle à nouveau, secoue Elizabeth d'Aulnières dans une tempête. Sans que rien n'y paraisse à l'extérieur. (. . .) Et pourtant . . . Dans un champ aride, sous les pierres, on a déterré une femme noire, vivante, datant d'une épogue reculée et sauvage. Etrangement conservée. On l'a lâchée dans la petite ville. Puis on s'est barricadé, chacun chez soi. (. . .) Lorsque la femme se présente dans la ville, courant et implorant, le tocsin se met à sonner. Elle ne trouve que des portes fermées et le désert de terre battue dont sont faites les rues. Il ne lui reste sans doute plus qu'à mourir de faim et de solitude.

Elizabeth lives a living death. There is no synthesis of the garden/cage dialectic, no time/space equilibrium established.

The gothic horror of Kamouraska[174] gives way to the grotesque in Les Enfants du sabbat.[175] The designation, grotesque, is important, especially when considered paradigmatically with the author's other works of fiction. From the bizarre in Le Torrent and Les Chambres de bois, to the macabre in Kamouraska, and the grotesque in Les Enfants du sabbat, there is a line of development that displays a varied perspective of a basic theme: the ambiguity of perception, the duality of behaviour and the conflict of belief and reality. More generally, this theme could be stated as the opposition between internal and external reality. In the author's last novel, the same theme seems to demonstrate that life and consciousness are each cleft between opposite poles. The opposition itself is dramatized by the use of the grotesque, which is "AN ATTEMPT TO INVOKE AND SUBDUE THE DEMONIC ASPECTS OF THE WORLD."[176] And Kayser's definition is particularly apt here in the case of Les Enfants du sabbat. Another critic perceives the grotesque to be an expression of fundamental ambivalence in the "problematical nature of existence".[177] Whether or not one perceives the grotesque as generic (though it appears in all genres) does not negate that it is essentially a matter of content (expression) and meaning (reception): ". . . the unresolved clash of incompatibles in work and response", and "the ambivalently abnormal".[178]

The qualification of ambivalently abnormal presumes a dialectical relationship between normal and abnormal. Within the dialectic there is an inextricability of opposing elements, an opposition that is both continual and continuous. Thus the synthetic function of the dialectic is a repetitive one: it animates the dialectic in a circular progression. If there is any progress towards a metatype solution, it is extremely attenuated because of the circular movement, a motion that can be either reductive (centripedal) or expansive (centrifugal). If it is reductive, as in the reduction of spaces, it is negative and turns inwards into a condition to be avoided; if it is expansive, as in the creation of spaces, it is positive and turns away from the condition to be avoided, albeit slowly, Such a dialectic is dangerous because it provokes the probability towards destruction. Because it retains such a negative probability or high risk factor, its operation as structuring principle will produce a narrative content that becomes a statement about that danger. The grotesque provides the appropriate content, which elicits a complementary response. Such content and response, however, are not simply devices of style calculated for effect; they provide thematic substance. That substance is created by the dialectics of the typology, and specifically by the dangers of those dialectics. The grotesque, therefore, forms a semantic, stylistic and thematic synthesis the meaning of which can be determined inside the typology of Garden/Cage/Universal Solution.

The primary oppositions that operate throughout the author's fictional works are polarized in Les Enfants du sabbat, in a way that most explicitly demonstrates their meaning. Their two poles are represented by the cabin in the woods and the convent of nuns ("la cabane et le couvent"[179]). The poles of cabin and convent are not strictly antithetical; rather they are antinomies that are also mutually inclusive to a degree. Both represent reduced space and compressed time. Each one resembles a hermetic unit; but, in fact, they are interpenetrating. The convent gives rise to the cabin as a memory recalled or a dream re-lived by Sister Julie-de-la-Trinité, creature of the cabin and child of a witch and her demoniacal consort. She is possessed by her origins as Elizabeth d'Aulnières is by her murderous passion, as Catherine by her dream of manor life, and François by his guilt for defying his mother. The familiar images and motifs re-appear from preceding texts: menacing nature, homicidal passions, ominous threats, closed rooms and spaces, satanic incarnations, dark warnings and perverse ceremonies. Together they form a compendium of meaning carried over from work to work. All the works fall into a textual paradigm. The paradigm itself forms the typology; and the movement from bizarre to macabre to grotesque is one leading to the summit of the paradigm and a finalized typological statement.

The convent is a cage, no doubt. It even has cells for its inmates. The images of cage and convent coincide quite easily to provide thematic execution, Sister Julie is lying in a funereal posture at the opening of the narrative, under the spell of the vision of the cabin, a vision "non plus furtif, aussitôt réprimé, mais volontaire et réfléchi." (p. 7) Thus the pretense for the narration is established immediately, as it was in "Le Torrent" with François' recollection from a point in the present, and with Elizabeth doing the same in Kamouraska. The narrative situation is established in medias res from a viewpoint in the present reviewing the events leading up to it. Sister Julie's intention in deliberately recalling events is to expunge the obsessive images of the cabin from her memory: "Se débarasser de la cabane de son enfance. S'en défaire, une fois pour toutes." (p. 7) More significantly, she intends to exorcise the demonic possession of her being by the cursed couple ("couple sacré") who were her parents (p. 7). Sister Julie had fled the cabin to the convent as an evasive action against the excesses of the sorcerous couple. She has obviously exchanged one prison for another, but still cannot escape the former. Sister Julie is possessed by memory and by a demonic passion. The whole of the narrative that follows functions as one long exorcism which brings out a reptilian satanic offspring, rather than a spirit returning to its dark and deep domain. That domain, according to the narrative, is not in another place but on earth, and part of it.

The cabin is lost in the mountains in a wild and wooded terrain, as is François' house and the seigneurie of Kamouraska. The keepers of the cabin are a man and a woman with two children, Julie and her brother Joseph. The activity of life there is dominated by the female, the witch mother, "La Goglue", who sells moonshine liquor as well as other brews and charms. The male is totally Pan-like. The mother supplements their livelihood by occasional trips to work in a village whorehouse. The father resents this activity and vents his fury on his children. The couple conduct various orgiastic rites and ceremonies involving the residents of the area. Sister Julie is suffering from a cataleptic delirium of unclear medical origin.[180] Once the vision of the cabin is allowed to assume control, her cell becomes oppressive and stifling. The symbols of her vocation become intolerable, inflicting physical injury: "Je ne puis plus supporter la coiffe. Elle me brûle comme du feu." (p. 13) The Mother Superior believes Julie is being tested by the Devil before taking her final vows. The convent is sealed against a possible invasion from Hell, and becomes an airless space (p. 14). Even the nun's habit transforms into a ponderous enclosure resembling a straightjacked: "La cape est lourde sur mes épaules, comme du plomb." (p. 15) When venturing out, the nuns are transported in a four-wheeled cell, windows closed, sights of life forbidden. The reward for their diligent self-denial is "l'ombre possible de Dieu", to be attained "après l'espace entier de la vie et de la mort traversées" (p. 16). Time has been compressed into a moment, and existence is reduced to a closed space in the present. The cage, therefore, both cabin and convent, is a small place locked within a larger forbidden space (life and death). The natural world is denied, closed out; the garden is prohibited by ruse and ritual. Renunciation is the rule in the convent, and the ruses of witchcraft are deployed in the cabin against this world. Both are isolated from any liberating experience; only the experience of delirium is permitted. In both cases, a reduction must occur in some form or other. In the convent, it is reduction of the external world to a metaphysical imperative: "Que je forme une croix, bien droite, avec tout mon corps endolori! (. . .) Réduite à ma forme de croix (. . .)" (p. 26). In the cabin, it is reduction of the external world by turning it upside down: "L'ordre du monde est inversé. La beauté la plus absolue règne sur le geste atroce" (p. 42). The two cages, the two worlds away from the world, compete for Sister Julie against each other; but they also lie in apposition. They are the demonic aspect of the world, two realities that bifurcate from one source. They are ironic antinomies.

The convent itself bears the physical description of a cage: "Pas le moindre souffle d'air poutant dans le couvent hermétiquement fermé. (. . .) Des barreaux aux fenêtres." (p. 30) It is a place consecrated to the destruction of desire and the mortification of the flesh: "Rien n'y manque. Ni les clous, ni les fouets, ni la couronne d'épines, ni le coup de lance, ni la parfaite complicité qui nous fait à la fois victimes et bourreaux." (p. 31) In such a confinement, the striving for metaphysical rewards makes the convent a parody of the garden, the phenotype a perverse spiritual garden pastoral where the flock aspires to imitate the suffering shepherd and his death. In the attempt to create the analogue to the Saviour's Passion, Sister Julie only succeeds in re-vivifying the passions of the demonic cabin. Sister Julie hopes to be cleansed of her obsessive and hallucinatory memories in the garden of holy passion. It is an attempt to have all traces of her previous existence obliterated, to destroy the garden of her childhood: "Du même coup, je serais délivrée, absoute, blanche comme la neige, sans enfance et sans avenir. La vie du couvent se refermerait autour de moi, apreille à l'eau morte d'un étang." (p. 32) Parallels between Julie's convent rituals and the rites of the cabin of childhood form a basis for the narrative structure, so that the garden of childhood, perverse as it is, forms Julie's point of reference in space. Thus, during the rites of prayer and Mass, an involuntary and inevitable confusion with those of the cabin takes place; the analogue is unmistakable and unavoidable. To produce it, the narrative makes no distinction between the time/place co-ordinates of the Black Mass and the Holy Mass; they occur as one, not simultaneously, but as one whole action (pp. 36-45). Though it seems we are attending a Black Mass, the interspersed Latin text reveals we are attending both Masses as one ceremony: (p. 43)

> Tandis qu'Adélard écorche, éventre, étripe le cochon de lait pour le faire cuir.
>
> Hoc est enim corpus meum.
>
> Il se produit une grande confusion dans la chapelle du couvent. L'ordre des paroles de la consécration a été inversé.

Later, we discover Julie, the nun, is being punished for having fallen asleep during Mass (p. 46). The convent as caged garden or garden cage represents the ultimate form of self-negation which is in absolute opposition to the universal solution, the ultimate form of self-manifestation.

The cabin can be described as a wilderness cage, a perverse pastoral, another garden cage. As already stated, it does not stand in opposition to the convent in the same way as garden to cage; the two stand in apposition, more than anything else, because both represent the "demonic aspects of the world". Infancy and childhood are times of awakening intelligence, when both mind and spirit are imprinted by certain truths. François Perreault cannot escape the rigid loveless existence fashioned for him by his mother, even when his own perceptivity frees him from her grasp. Catherine must suffer the consequences of her adolescent visions of manor life, and Elizabeth pays for sexual illusions and romantic passions. Nevertheless, childhood experience, as a state of inchoation,peforms a garden function, or something close to it. Sister Julie's childhood is the cause of a great attachment for her brother Joseph; and the innocence of childhood induces feelings of security and contentment within the protective custody of parents and place: "Les merveilleuses paroles de la mère. La merveilleuse odeur de la mère. La petite fille se blottit dans le giron maternel." (p. 58) Part of this maternal universe is controlled by the father, whose copulations with the mother interrupt its refuge (p. 58); and who, as the Devil, deflowers his young daughter after the Black Mass (p. 45). And as the girl Julie grows older, again as the Devil, continues to have sex with her (p. 64). The mother, who finds her mate's demonic passion humourous, warns her to beware men. She also knows Julie is approaching the age of fertility. She tells her daughter to be careful, a prophetic warning: "Tu es grande et, à présent, tu pourrais accoucher d'un crapaud si tu fais pas attention." (p. 65) Julie is forced to take her mother's place on the altar of the black celebration, and thus is made a witch (pp. 67-69).

Throughout the ceremony in the cabin, the convent is never absent. Invocations bind the two together: "Soeur Julie de la Trinité, fille du viol et de l'inceste, entends-nous, exauce-nous. (. . .) Tu es ma fille et tu me continues. Le diable, ton père, t'a engendrée une seconde fois." (pp. 68-69) The rites of initiation bind her to the cabin in the forest. Her brother, who resists initiation by refusing to have sex with his mother, cannot persuade Julie to leave the precincts of the cabin. The two young persons finally become repulsed by the cabin, its ceremonies and its keepers: (p. 86)

> Les enfants passent de l'amour béat à la haine éperdue pour les maîtres du lit et du poêle, les seigneurs de la nourriture et de la famine, les dispensateurs souverains des caresses et des coups.

Julie finds her refuge in the convent, and Joseph his in the army overseas; but first he introduces his sister to the delirium of holiness: "Le charme de Joseph est tel que, la corde au cou, Julie ne peut que se soumettre aux magies rivales prônées par son frère." (p. 152) Julie fails to seduce her brother (p. 153), failing where her mother failed. She is unable to make him the replica of his father, and thus unable to control the diabolism of the keepers of the cabin: (pp. 110-111)

> Moi, Julie, fille de . . . Je réussirai là où ma mère a échoué. Changer un enfant en homme. J'aime assez Joseph pour cela. Je serai sa femme. Venger Joseph. Me venger avec lui. Vengeance contre Philomène et contre toi aussi, cher maître.

At this point Julie has every intention of taking her mother's place, with her brother as consort. Instead, she allows herself to be enchanted by the convent.

In the convent Julie undergoes her own battle with the forces fighting over possession of her body and soul. The opposing powers are symbolized by the images of the cabin and the convent, the former a perverse garden and the latter a phenotype, both of which are parodies of the prototype. Their powers are concretized in the persons of the natural father (the demon from Hell) and the holy father (the exorcist demon of Heaven): (p. 110) (p. 171-172)

> Derrière la cloison, les cris de la fille, le rire du père. (. . .) L'enchantement de la violence. La fille se débat, griffe et mord, hurle, jusqu'à ce que l'enfer la secoue de bonheur et la laisse comme mort sur la paille.
>
> Satan dit que seule l'horreur mène à la plus grande volupté. (. . .)
>
> Cher Satan, mon père et mon époux. (. . .)
>
> Le grand exorciste jette de l'eau bénite sur soeur Julie. Il lui met du sel bénit dans la bouche.
>
> *Deum, qui te genuit, dereliquisti, et oblita es Domini Dei Creatoris tui.*
>
> (. . .)
>
> Le grand exorciste est pâle de dégoût et de peur. Il enchaîne rapidement:
>
> *Adest, inique Spiritus, judex tuus; adest summa potestas; jam resiste si potes* (. . .)
>
> (. . .)
>
> (. . .) *Vade retro Satana*.

Neither one of these vicars of supranatural powers, however, and especially not Father Flageole, is able to possess Julie, who bears desire for her brother like a hot flame. The function of the male is to fail as dominating force in the author's works. He does so in this book, for it is the mother who carries the witch line: "Tu es ma fille et tu me continues. Toutes ces hosties pâmées de bonnes soeurs, il faut que tu les possèdes et que tu les maléficies." (p. 125) This is the command that Sister Julie receives in her sparse cell locked in the convent locked against the presence of the Devil. The young novice has a disrupting effect on the inmates of the holy prison; she is the snake in the garden and not the Devil. Old nuns die in paroxysms. Sister Gemma begins a living death. The doctor who looks after the nuns, Dr. Painchaud, is bewitched and becomes obsessed by sexual desire for Julie. The Mother Superior is submitted to crises that test the endurance of her faith. The whole convent is in a state of siege against the demon (p. 131). Exorcism takes place, but no spirits fly out through the windows. Instead, Julie appears to be pregnant; and so the birth of an evil offspring is anticipated. Julie is officially declared a witch by ecclesiastical authority (p. 180). The pregnancy comes to have the aura of an Immaculate Conception in the eyes of some of the inmates of the convent. Young nuns curse the fate that passed them by for the miracle (p. 183). Then the pregnancy is called black magic (p. 184), and fear grips the inmates. An atmosphere of resignation develops. Evil, it seems, must be allowed to exist, but can be defeated in life by penitence (p. 185). Something is born, and the Mother Superior accompanied by the Grand Exorcist takes the newborn away from the mother. They discover a reptilian creature that emanates a stifling heat ("Il a l'air d'un crapaud, pense mère Marie-Clothilde" - p. 186); the priest decides the child must die. Julie steals away from the convent: "Je leur ai donné le démon à communier. Le mal est en eux maintenant." (p. 187) She leaves her nun's habit behind, and leaves by the window: (p. 187)

> Le ciel haut est plein d'étoiles. La neige fraîchement tombée a des reflets bleus. Une pai extraordinaire. La ville entière dort. Un jeune homme, grand et sec, vêtu d'un long manteau noir, étriqué, un feutre enfoncé sur les yeux, attend soeur Julie, dans la rue.

Who is the stranger? The question imposes itself. The Devil? The exorcist? A priest? Her brother, her father? The answer is problematic.

Does the childbirth constitute a synthesis of the dialectics between cabin and convent? It appears as a synthesis, but not a solution. That is, the metatype is not generated unequivocally in terms of the typology. The dialectical movement in the works of Anne Hébert, as I have argued, is one of circular progression. Thus, any synthesis appears very much to resemble the original thesis or the antithesis, so that the dialectic is false. When examining the author's works of fiction, however, the strong participation of the reader in the narrative must be underscored. It is a participation that requires the reader to succeed where the main characters do not:

> Il s'agit d'arriver à la lumière à force de s'acharner à pénétrer plus profondément le mur des ténèbres (. . .) Il s'agit de se nettoyer de la culpabilité (. . .) Le lecteur est supposé lui aussi ouvrir au grand jour le charnier de tous ses cadavres intérieurs.[181]

François Perreault arrives at a self-illumination that will be expatiated by his suicide, while Catherine's dilemma is solved by attaining the courage to destroy the world of her dreams. Elizabeth d'Aulnières is left with the knowledge of her own weakness, defencelessness and complicity, a knowledge that brings utter solitude without expiation. It could be argued that Julie, by producing a monster and leaving it with the convent, achieves the means of escaping both cabin and convent, having been conceived in evil, and born in good. Such is the irony of the dialectic. On a broader social level, it can be said that the metatype solution lies in reader recognition of what has taken place:

> Les autres oeuvres sont comme rajeunies puisque tout filtre à travers la même enveloppe de mythes, ceux-ci étant un catalogue d'obsessions québécoises. La culpabilité est notre art le plus constant. Nous en avons fait une psychologie. La philosophie d'Anne Hébert est basée sur l'analyse de la culpabilité et sur les moyens de la regarder en face. Le défilé même d'un puissant cortège de péchés démesurément gaulois est une représentation allégorique qui renforce cette philosophie.[182]

Oddly enough, the critic Bouchard observes a dominant element of humour (rather than irony) that vivifies the narrative. He characterizes this humour by the symbolism of "La Cabane du rire" (title, first chapter, fourth part). In my opinion, he is mistaking demonic laughter and nervous laughter (the response to the grotesque) for comic laughter, presumably to be able to accomodate his positive affirmation of a long historical tradition of literature in French (a metropolitan tradition). But equally odd is his assertion that the cabin is the saner, safer place, and its keepers the more endearing.[183] However, his observations about the author's examination of Québec culture are accurate, and the designation of Hébertian males as saintly weaklings matches the accuracy of his observation about the females: "Tous ces garçons cherchent avidement la sainteté et vivent dans le mal. Les femmes, elles, cherchent le mal et se retrouvent dans la virginité, sorte de sainteté stérile."[184] Other observations by Bouchard are equally valid and help sustain the idea of the universal solution as a synthesis of garden and cage:

> Néamoins, les oeuvres d'Anne Hébert passent toutes de l'intérieur vers l'extérieur, de la séquestration vers la libération. Cette libération n'est jamais acquise par le truchement de l'expiation ou de l'absolution mais par celui de l'approfondissement de la faute, c'est-à-dire en arrachant la vie aux griffes de la mort, la lumière au plus profond des ténèbres.[185]

Though rather understated, the recognition of the function of laughter in the grotesque as mockery is reassuring. Bouchard, finally, sees a metatype solution emerging through the aegis of Sister Julie:

> Il n'y a finalement ni cabane ni couvent une fois l'expérience terminée. Il y a un très grand écrivain qui vient de nous dire comment il faut s'y prendre pour se voir. C'est comme une solution basée sur les mathématiques les plus élémentaires: se diviser en deux parties égales, ne pas tricher, jouer alternativement au juge et au témoin, confondre le miroir à face unique et reconstruire graduellement l'image de soi (. . .) l'initiation à la pensée libérée par des rituels taillés à même notre sensibilité, qu'on le veuille ou non.[186]

The two parts allowed their dialectical motion from which emerges a synthesized image of oneself and one's being that will liberate knowledge and thought beyond the mere sensationalism of the grotesque, free to act of its own will.

Margaret Atwood: The Survival of the Normal

The characters in Margaret Atwood's works of fiction are victimized by their environments, their families, their friends, their fears, and by themselves. They are victims who wish to survive their victimization. Such a posture and desire is also the subject of the author's own attempt to deal with the main traits of Canadian literature.[187] The parallelism in the author's total body of work is not a happenstance or a serendipitous congruence of ideas. The notions of victim, victimization or victimizing and survival taken together produce a dialectics of identity. They unfold a process of quest and identification, the same that is characteristic of the works of the other authors in this study. The victim is either totally annulled or the victim survives at the end of the process. The chances are better for success if the victim actively searches for the means to be free of victimization. When the means are found, in whatever form they exist, the victim survives. Survival defines the victim's future existence and depends on being able to discover the problems associated with it. Such definition and discovery constitutes a synthesis, an evolution of the prototype into a metatype that will endure.

Margaret Atwood is a very popular and successful writer who has become a culture figure.[188] Nevertheless, the popularity does not detract from the quality of her work. Her best narrative technique is irony, especially the irony of the mundane. Because of this skillful use of irony, her works are not constituted as profound examinations of the collective and individual psyche; nor do they represent philosophical discoveries wrapped in fictional devices. They are, rather, both serious and comic representations of the feelings and conditions that lie on the surface, that form the appearance, and hence a reality, of things. They explore surfaces to observe whether what lies beneath them is the same. Irony expedites the representation and exploration of appearances because it simultaneously evokes and revokes them by demonstrating the dissembling nature of reality. In the author's works, appearances do not conceal reality, they expose it; that is, the ironic use of narrative exposes the co-relation between them. Even though recurrent images and symbols in the narrative carry a high degree of entropy, they are meant to convey a limited probability of interpretation and to focus on the simple inversion of meaning. Within the compass of ironic narration, the meanings are limited.

They are limited to the relationship between appearances and reality as perceived by the narrator, or any narrator. In studying the relationship as established in the narrative, one can observe that all of the author's three novels [189] portray a narrator attempting to understand the differences between her own perceptions and those of other characters. To quote one critic, these narrators are engaged in "the Pursuit of Normalcy". [190] Normalcy, as the same critic points out, does not mean average. Such a pursuit thus entails superior perception on the part of the narrator, as opposed to the perceptions of other characters who represent the average. In order to demonstrate that superiority, the author uses the technique of irony to explode conventional ideas and beliefs in what reality is and is not, ought to be and can be:

> The characters in Margaret Atwood's fiction have a passion for normalcy. They seek it in the world of commerce, where every advertisement may be a clue; they seek it in the world of nature, where the predictability of animal behaviour may be a model for human beings, and perhaps most important, they look for it in language, whose suspect power is the deeper subject of a great deal Margaret Atwood has written. While characters struggle to embrace normalcy, they are often being pursued by it, so that the searcher becomes the victim of her own hopes, projected into one man or another. Whether one can be normal, and not automatically be a victim of normalcy, is a question variously posed and answered in all three novels, . . . [191]

The problem of being normal is the problem of how to deal with perceptivity and understanding that surpasses conventional definition. In such a perspective, the relationship between Marian McAlpine in The Edible Woman (1969) and her love-turned-fiancé, Peter, is one that is established by social definition and convention, one that is highly ironic. Peter is a well-ordered young lawyer on the verge of success whose casual affair with Marian is a contemporary form of a conventional male fantasy of freedom: one can be friends and lovers as long as the male controls the fantasy in its concrete form. Marian can perceive the irony of the situation, irony that rests on Peter's belief that his female partner naturally beholds things in his perspective. She, of course, does not. His perspective and his fantasy are the subject of mock seriousness early in the book, when he nervously announces his chagrin over the marriage of his last bachelor friend: "'I know you'll understand. Trigger' - his voice choked - 'Trigger's getting married.'"

(p. 27) The scene is hilarious. The comic irony of the image of the departing bachelor friend and Peter being as close as Roy Rogers and his horse demonstrates an unmistakable intent to deflate the fantasy by laying bare the vacuity of contemporary psycho-social relationships. The intention is highlighted by the image of the advertising agency where Marian works. Convention, it seems, is an advertising success. Relationships are presumed to follow the purports of current media production. Marriage, or the idea of it, for example, is a current production. Marian agrees to marry Peter because she expects to want to; and Peter proposes because he sees Marian as a point of reference for himself, to marry is the next step in a series to be taken leading to a successful social and economic existence. Peter utters the proper words in his car. Marian accepts, the narrator tells us later; but at the moment of proposal inside the darkened car, the scene ends thusly: "A tremendous electric blue flash, very near, illuminated the inside of the car. As we stared at each other in the brief light I could see myself, small and oval, mirrored in his eyes." (p. 83) The image is highly suggestive. The narrator perceives the marriage proposal and the marriage model as a possible confinement rather than an experience of self-discovery. Her attitude is confirmed by her own comparison of probable marriage to Peter and the marriage of Clara and Joe, her college friends: (pp. 101-102)

> The decision was a little sudden . . . . life isn't run by principles but by adjustment. (. . .) But although I'm sure it was in the back of my mind I hadn't consciously expected it to happen so soon or quite the way it did. . . .

> And there's no reason why our marriage should turn out like Clara's. Those two aren't practical enough, they have no sense at all of how to manage, how to run a well-organized marriage.

Life is therefore a matter of adjustments and organization, of adapting to one's environment; it is like a production. There is no question or mention of the possibility of adapting one's environment instead. It becomes clear, however, as the narration progresses that environment creates pathological conditions and effects, complete with symptoms. The proposal of marriage does not change anything. Marian remains adrift on the stream of her daily existence (p. 103). Thus ends the first part of the novel, with Marian trying to be normal, trying to fulfill the expectations inculcated from youth.

Another critic has chosen a particular image as the central organizing symbol for the author's work, the image of the circle and the idea of the circle game: "The circle game sets up a counter-impulse throughout her work - an impulse to break out of the circle."[192] The glimpse of herself in Peter's eyes is the cage symbol reduced to its essentials in the work of Margaret Atwood: the circle reduced to a point. In the above quotation from the novel, it can be observed that marriage or the idea of it functions as a garden dream, a conjugal completion, as it does in folklore, fairytales, popular romance and film where love conquers all and marriage is the reason to live happily ever after. The dream is not real, and so becomes its converse. What is supposed to be a garden experience is merely adjunctive to the cage, part of the circle. The novel's first part, therefore, is an illustration of the circle as a comforting and positive mode of existence. Marian works in an office, has a handsome lover who proposes to her, all in contrast to the soap-opera expectations of the "office virgins". Her lover is well thought of by his employers and her friends, and possesses a sense of kindness, all in contrast to the cynically indifferent graduate student Duncan. Marian thus believes her actions and choices to be correct, in keeping with convention. The circle game of the first part is an enclosure that is protective and supportive, a structure of convention. Its very nature, the circuity of its events (birth, school, work, marriage, reproduction, death) are a formulation of the garden dream come true. Marian's friend Clara in her pregnancy appears as its symbol: "I had thought of her in connection with the ladies sitting in rose-gardens on tapestries. Of course her mind wasn't like that, but I've always been influenced by appearances." (p. 36) The garden that becomes a cage is the phenotype garden, the socially sanctioned version of reality where appearances are the signs of what is accepted as normal. Inside the circle such appearances are reality. The first person narration of Part One denotes a narrator safe in the security of the phenotype and in control of her consciousness. Part One functions, therefore, as the garden analogue, the phenotype parody.

In Part Two of the novel, the narration moves from personal to impersonal narrator. It is a drift from garden to cage; however, it is not simply a switch from white to black. The first part is a garden facsimile, a clever artifice cracked by an underlying narrative irony.

The appearances are deceiving, for what seems to be desirable is in fact repulsive. The shift of narrator signifies a control beyond the voice of Marian McAlpin, and initiates an exposition of the irony implicit in the first part. Marian is now the victim of her own perceptions in conflict with her desire to be normal: "So I'm finally going mad', she thought, 'like everybody else'". (p. 126) The suspicion of going mad has been created by the unreliability of her perceptions; she feels she can see things clearly, but is contradicted by the evidence of her experiences. She feels she is in love with Peter, but is attracted by the egocentric Duncan; she feels marriage is desirable, but then is repulsed by Clara's married life and Ainsley's pursuit of eugenic fulfillment. Her roommate Ainsley provides the educated and intelligent counterpart to the "office virgins". While these virgins live life in the grip of mass advertising media and traditional conventions, following the formulae for cosmetic and conjugal success, Ainsley lives in the grip of her university "major", following the formulae for psychological and physiological success; a success that is also as conventional as any other. Similarily, Marian's college friend Len, the unwitting cause of Ainsley's eugenically inspired impregnation, follows a trajectory of life fostered by popular male myths and self-perceived life style. Peter, of course, follows a trajectory that is imposed externally and sustained internally by faith. The least disturbance of this style of living produces unexpected results. This is a cage reaction to unanticipated unpleasant stimulii. "He had behaved like a white grub suddenly unearthed from its burrow and exposed to the light of day." (p. 160) Extreme reactions are cage-induced psychosis. They underscore the frailty of appearances and the power of the cage to deceive.

The imagery of being below the surface, underground or burrowed-in permeates the author's work. Marian's desire, for example, to answer Peter's questions about the wedding date with a flippant remark ("'What about Groundhog Day?'" - p. 90), carries an ironic message constructed on the image of living in a burrow and coming out periodically to test conditions above ground. Marian's escape under the couch during the party in Len's apartment is both symbolic in the use of imagery and a thematic foreshadowing of the second part of the novel: "I myself was underground, I had dug myself a private burrow. I felt smug." (p. 76) The safety of the burrow[193] is invaded by her acceptance of the marriage proposal; this invasion is the subject of Part Two. Forced to surface, the narrator does not meet anticipated freedom but unexpected imprisonment by actions and expectations beyond her control. The normal life cycle of social existence becomes a life of reduced spaces, reduced to the burrow and the undersea. Against drowning in this sea, against suffocation and lifelessness of everyday intercourse, Marian's body rebels in emphatic manner: ". . . it simply refused to eat anything that had once been, or (like oysters on the half-shell) might still be living." (p. 178) There is one avenue of escape, however, from the cage of external conditions; for Marian it is personified in Duncan, the egocentric eccentric graduate student.

The cage, in the novels of Margaret Atwood, is solely a condition created by time present; that is, by the circuity of events and actions in the present. It is also a condition created by events and actions leading to the present and leading away from it. Therefore, an instant or moment of stopped time, of time that is present without past and future, becomes very important for the narrator, and thus functions analogously to the petit espace de liberté. With Duncan, the contrast of continuous time and unchanged time becomes apparent in the same way as the contrast between cage and garden: ". . . an endurance of time marked by no real event; waiting for an event in the future that had been determined by an event in the past; whereas when she was with Duncan she was caught in an eddy of present time: they [she and he] had virtually no past and certainly no future." (p. 184) The relationship with Duncan, then, offers perspective, re-establishes equilibrium of observation and thought, provides the missing point of repair sought by Hébertian protagonists. Time is obviously a cage construction when it determines actions and events without consent, when it controls and is not controllable. The episode with Duncan in the Egyptian section of the Royal Ontario Museum confirms this. Both characters perceive the necessity of escaping control by chronology, of digging in to survive:" '. . . I can't concentrate on the surface . . . once you start thinking about what's inside. . .' " (p. 188). Chronometry is a cage condition that invades the inner life by attacking its need for the freedom of space. At the dinner with Duncan's roommates, Fish (patently symbolic) launches into an explication of the significance of burrowing in Alice in Wonderland, and describes it as a method for re-surfacing after a long subterranean examination of one's existence (p. 194). Flight, therefore, is both escape and, reciprocally, vertical progress towards freedom from constraint and restraint in the cage. Marian is attempting to do the same, both to flee intolerable conditions and to find the way of living beyond the surface of things. Similarily, seeing her friend Clara inside the bars of the playpen (p. 205) leads Marian to the conclusion that she must not allow herself to be metamorphosed (as was Gregor Samsa) into something beyond her control and consent (p. 206). She rejects the well-ordered cage of the life represented by Peter, his apartment and his party for her (p. 230).

The fear inspired by the cage is the fear of the loss of life, of the self as symbolized by Marian's frightened reaction to Peter's camera and being photographed (p. 232). She runs to Duncan, rather than lose her soul to the very reduced black space of the camera. She is retreating in terror from the life represented by the party, an endless present with Peter. But she is also retreating to the centre of her own personal being. There she realizes that her desire to be normal is confused with the ordinary appearances of convention(". . . this bungalow-and-double-bed man, this charcoal-cooking-in-the-backyard man. This home-movie man." - p. 243). The trip with Duncan to the ravine in the city resembles an excursion into the physical refuge of the petit espace de liberté (pp. 259-262). Marian makes her most profound discovery there in that space: "What she really wanted, she realized, had been reduced to simple safety . . . but actually she hadn't been getting anywhere." (p. 263) This realization is luminary; it restores her appetite, literally and symbolically, for living. Baking the cake woman serves as a communion rite, a transubstantiation ritual of restoration. She breaks with Peter when she breaks the cage; there is no choice but to do so. Her accusation that he was trying to destroy her (p. 271) is really a self-accusation. She has saved herself from her own complicity in her self-destruction.

Part Three is a very short illustration of the self-knowledge that constitutes the universal solution. It also re-established Marian's personal narration. The relationship with Duncan remains unchanged and independent: "Now that I was thinking of myself in the first person singular again I found my own situation much more interesting than his." (p. 278) Marian has at least achieved a perspective that separates her own normality from the ordinariness of living on the surface. Normal is healthy. What she will do is not as important as what she is doing. Duncan's relish over the cake woman, however, suggests a final irony, but also predicts a life where Marian is more equal to the task of living.

The narrative of Surfacing (1972) is also divided into three parts, roughly corresponding to the dialectical parts of the typology. Narration is by a personal narrator who is returning to the summerplace of her younger life, returning to origins. The place is located in a northern woods in Quebec. It is the garden of childhood. The fifth paragraph of the narrative reveals the first thematic metaphor for the action; namely, palm-reading: (p. 8)

> "Do you have a twin?" I said No. "Are you positive," she said, "because some of your lines are double." Her index finger traced me: "you had a good childhood but then there's a funny break."

The narrative, then, is pursuing the double line, the dual existence of the single narrator; and it is investigating the break in the lines. Shortly, a second thematic metaphor is revealed: "Now we're passing the turnoff to the pit the Americans hollowed out. . . .'Bloody fascist pig Yanks. . . .'" (p. 9). The foreigner serves as victimizer, keeper of the cage and, also, a dweller of the cage. The two thematic metaphors combine in the narrative to produce its full impact: the return to origins and the making of victims who may or may not survive. The narrator is seeking her origins; her three travelling companions are thoroughly urban and modern victims of the same civilization. The north country which they are heading for is quickly identified as the land of the recluse and exiled (pp. 10-11). It is represented as "home ground" and "foreign territory" for the narrator and her friends respectively (1. 11). It is also a territory under invasion by the commercialism of the tourist-industry (the garden encroached upon by the cage) and by urban development. Nevertheless, the voyage of return to the past and the place of the past is accomplished by the active use of the memory which reveals the significance of specific places and co-ordinates their meaning past and present.

The novel's first part roughly equals the garden experience.

The second part is a reflection of the cage in the garden. The third part attempts to synthesize the two experiences. Part One is equated with the garden because it is the return to a place associated, strongly, with particular experiences of childhood (family, growing-up and isolation from the city) and the past (something distinctly recollected and opposed to the conditions of the present). While the narrator's connection with her familial past is vivid and meaningful, the past of her friends is either rejected or never mentioned because of its missing elements (p. 17). This provides a key to the garden experience because the narrator's return has been occasioned by the disappearance of her father. It means that the experience occupies a central position in the narrator's consciousness of life. By contrast, the consciousness of the other characters seems to be cluttered with the debris or urban life where consciousness itself is a cage. The narrator's ability to relive past events, even those before her birth, reveals the indelible quality of the garden/cage dialectic. The use of water imagery and metaphors serves to indicate that the dialectic must be pursued through its ebb and flow, brought to the surface of consciousness from the depths of memory in order to generate a synthesis of meaning. The fact that the summerplace is located on an island intensifies the notion of the garden experience and of a place isolated from the cage.

The reaction of the narrator's friends to their new rural surroudings is a conditioned ideological reflex. None of them possess the memory of a similar pastoral interlude in life. They react according to a modern anti-urban ethic: "'This is great', David says, 'it's better than in the city. If we could only kick out the fascist pig Yanks and capitalists this would be a neat country. But then, who would be left?'" (p. 39) To the narrator, however, such sentiment is merely rhetorical ideology: ". . . the golden mean; we're the new bourgeoisie, this might well be a Rec Room." (p. 39) While the island provides a cinematic vision for her companions (emblematic of their culture and sensibilities, and because the two males are filming their version of life, Random Samples), it produces a profound re-awakening for the narrator, a re-awakening of an old experience whose re-enactment will produce a new experience of meaning, a framework for existence: "Birdsong wakes me. It's pre-dawn. . ." (p. 41). These words place the re-enactment in its proper perspective: a return to the beginning is underway.

Joe sleeps poorly; during the night while still asleep, he utters "Where is this?" (p. 41); (the narrator and her friends, the urban offspring, are as a lost generation between the gap separating older and younger generations).[194] The island provides the narrator with a petit espace, an isolated space where she can contemplate the meaning of the dialectic by confronting it. Her father seems to have been engaged in a similar confrontation, and this fact forms a paradigm of action for the narrator: (p. 59)

> Even the village had too many people for him, he needed an island, a place where he could recreate not the settled farm life of his own father but that of the earliest ones who arrived when there was nothing but forest and

> no ideologies but the ones they brought with them. When they say Freedom they never quite mean it, what they mean is freedom from interference.

Thus, a relationship with a tradition is established; a typology of action is identified by the link between father and daughter: "Being here felt right to me for the first time . . ." (p. 67). This relationship is formed through memory, by remembering the past and observing its events while in the present, and letting the present feedback to the past. The narrator's childhood becomes a blueprint for the action to follow on the island. The rejection of the conventional god of childhood, first rejected at Sunday School, becomes meaningful in the present because the deity is an urban convention: "How have I been able to live so long in the city, it isn't safe. I always felt safe here, even at night." (p. 73) In the wilderness garden, therefore, there is no need for holy prescriptions and safekeepers; there can be no holy writ, no mechanized progress, no imposed ideologies, only totemic perceptions. Remembering her brother's revival after drowning, the narrator makes one such perception: ". . . to be saved from the dead like that; I would have returned with secrets, I would have known things most people didn't." (p. 74) The elemental quality of life is therefore knowable only through a form of archaic perception, of archaic organicity. The narrator's words lead directly to Part Two.

The cage that is evoked in the second part of the novel has the city as its metaphor, which is substantiated through the symbolism of wilderness as a dangerous place: ". . . the island wasn't safe, we were trapped on it." (p. 77) It becomes unsafe because the narrator has realized that she must protect it from intrusion and invasion (from friends, tourist-fishermen and foreigners who would buy it), keep it safe and secure for her father, whether alive or dead, who inhabits and possesses the island: "I wanted to get them off the island, to protect them from him, to protect him from them, save all of them from knowledge." (p. 83) The possession of the island by its rightful guardian is important because it denies material possession in favour of its opposite. The idea stems from the tradition of the pastoral and its variations. Thus, in this Canadian wilderness pastoral, the aborigine is the prototype pastor, a vocation that has devolved to the father and his daughter, who both represent transformed garden-keepers. The knowledge gained is that from the totemic perception of the elements of existence, from the induction into nature.[195] Whereas the garden of the past provides the impetus for the dialectical progression or accretion of knowledge, the cage provides the illustration of that progression, the lapse of time before the synthesis of the solution. The island becomes a contentious issue in the conflict because it is both garden space and a chaotic cage in the wilds. The action of Part Two therefore resembles an initiating experience, an ordeal to be passed before regeneration by the dialectical process: "I'm not sure when I began to suspect the truth, about myself and about them, what I was and what they were turning into." (p. 76) The narrator is referring to herself in relation to other humans; the others do not see as she does, and cannot do what she must do. She must re-discover reality, and re-invent the language in order to do so ("I was seeing poorly, translating badly, a dialect problem, I should have been using my own." - p. 76). The ordeal of discovery resembles any initiation rite, such as the long night of suffering, or the wasteland to be crossed, before there is regeneration of the soul and the land.

When the narrator finds and deciphers her father's drawings on Indian rock paintings, she perceives in them the abstractions of the same perceptions she must make in order to be able to clarify her vision. They are also the language she must learn in order to know. The situation is problematic: to know one must be able to see, to perceive one must be able to know; such are the problematics of the garden/cage/universal solution. The consequences of the ordeal of discovery are alienation from her friends, who do not speak the language she is now learning and do not see with her eyes. The narrator and her friends, who do not know the real reason for it, embark on a journey to discover the location of rock paintings, those located by the father. On the canoe trip, they encounter tourist-fishermen ("the Americans") who really are two Canadians that had mistaken them for foreigners (p. 128). The irony of the situation is not totally comic, but illustrative of the cage and its inhabitants; "It doesn't matter what country they're from, my head said, they're still Americans, they're what's in store for us, what *we* are turning into." (p. 129 - my italics) The true irony lies in the fact that, as urbanites, the narrator and even more her friends were already foreigners, invaders. Only the narrator, through experience of the garden past and present, will benefit from the ability to perceive the total dimensions of the cage; and she will survive the ordeal: "The only defence was flight, invisibility." (p. 135) The flight is away from oneself as well as away from others. The narrator is suffering from a primary disability formed by a spiritual void in her existence: "David is like me, I thought, we are the ones that don't know how to love, there is something essential missing . . . atrophy of the heart." (p. 137) The inability to project this emotion into the world is a cage condition in all the works studied so far. It is figured in the themes and motifs of death, dying and killing; in this novel in the killing of animals, fish, people. The basic inquiry that underlies the ordeal of the cage is the discovery of who are the killers. The narrator's plunge below the surface of the lake to locate the rock paintings leads to the father's dead body. The enquiry produces strange results: the body is described in foetal imagery, and the reader also learns of an abortion (p. 143). The abortion makes the narrator one of the killers, a fact she must confront. The plunge, therefore, is part of the quest for the killers. Her father provides the model for her actions of self-discovery: "He had discovered new places, new oracles, they were things he was seeing the way I had seen, true vision; at the end, after the failure of logic." (p. 145)

The discovery of the self and its relationship to existence is the discovery of the knowledge of life's spiritual qualities. The discovery is made by the narrator's confrontation of her own complicity in the life of the cage: the fact that one is not just victim but also victimizer. The generation of the universal solution begins with such a discovery. For the metatype to be complete, there remains only the examination of its meaning, which begins in Chapter Eighteen (Part Three begins with Chapter Twenty). The narrator knows she has been tested: "I had endured it only because I had a talisman, my father had left me the guides, the man-animals and the maze of numbers." (p. 149) With the discovery of knowledge comes the power of vision, the ability to see what is not on the surface but below: "The power flowed into my eyes, I could see into him [David], he was an imposter, a pastiche, layers of political handbills, pages from magazines . . . the original surface littered with fragments and tatters." (p. 152) The ability to have such perception also represents the ability to escape a similar fate and to observe the victim of fate as victimizer: ". . . he [David] didn't know what language to use, he'd forgotten his own, he had to copy. Second-hand American was spreading over him in patches, like mange or lichen." (p. 152) The "Americans" therefore are the symbol and substance of modern existence in all its urbanized distinctiveness and pseudo-pastoral images: "They'd had their chance but they had turned against the gods, and it was time for me to choose sides." (p. 154) The fake pastoralism of the would-be fishing lodge on the island is rejected. The discovery of the metatype leads to its meaning: purgation of the unnatural mode of existence, the urban and the false garden. The confirmation of her father's death only leads the narrator to conclude that she must begin the final solution by taking the steps leading to her purification: "But nothing has died, everything is alive, everything is waiting to become alive." (p. 159)

Part Three narrates the taking of the steps: impregnation ("it's the right season" - p. 161), identification with animal life ("it [baby] will be covered with shining fur, a god" - p. 162), flight from others ("they are all Americans now" - p. 169), destruction of the cage (the camera, the film, the suitcase, drawings, clothes, wedding-ring, books, pictures are the sacrifice - pp. 176-177), return to natural habitat (vacating the cabin); and ritual purification ("When I am clean I come up out of the lake, leaving my false body floated on the surface . . . The food in the cabin is forbidden, I'm not allowed to go back into that cage, wooden rectangle. . . . I head for the garden . . . - p. 178). After a night outdoors, burrowed under the woodpile, the narrator emerges presumably purified and reintegrated with nature and self by way of archaic ritual that proclaims the link between primal life and all life: (p. 181)

> The animals have no need for speech, why talk when you are a word.
>
> I lean against a tree, I am a tree leaning
>
> . . . I am not an animal or a tree, I am the thing in which trees and animals move and grow, I am a place [my italics]

Such metamorphosis exemplifies the creation of the metatype, where creator becomes space without demarcation of time. The vision of the ghost of her parents (p. 182, p. 187) signifies the indestructibility of the relationship of all life, between the prototypal and metatypal garden experience. The return of the "Americans" to the island brings back the reality of everyday and the existence of the cage. The significant change, however, lies in the narrator's understanding of the meaning of her rituals (the symbolic destruction of the cage, the purification by water, the rebirth) and that she is different, changed inwardly: "They'll mistake me for a human being. . . They won't be able to tell what I really am." (p. 183) Part of her realization stems from an altered perception of others: "They are evolving, they are halfway to machine . . . " (p. 184). Only her former lover Joe is considered potentially capable of initiation into life; but he is with the others: "Flight, there's no alternative, though I'm praying the power has deserted me. . ." (p. 185). The foregoing indicates a desire to return to the world of daily (i.e., normal) life, not as before but as her father's unknown ally. The ghost of this ally is what pushed the narrator to the conclusion that she must depart: "He has realized that he was an intruder. . . he wants the forest to flow back into the places his mind cleared: reparation." (p. 186) The clever play with the image of clearing reveals a narrator conscious that the ghost was herself (p. 187).

After her ordeal, when the initiation has been completed, the narrator interprets her experience and the tie to her dead parents: "To prefer life, I owe them that." (p. 188) She also interprets the ties with her immediate past and her friends: "They live in the city now, in a different time." (p. 188) Time remains the cage. The universal solution has produced a perception of time distinct from the cage, of timelessness. It has also produced the perception that the narrator cannot be just an average person, merely another cage-dweller. Though normal, her normalcy must serve as a barrier against victimization by "the pervasive menace, the Americans" who, though advancing, can possibly be "stopped without being copied" (p. 189). These perceptions form the narrator's own understanding of the universal solution: "No total salvation, resurrection . . ." (p. 189). She understands the reason behind the garden experiences of her past and their relationship to the future that is constantly unfolding now: ". . . our father, islanding his life, protecting both us and himself . . ." (p. 190). As for the equation of humans and "Americans", it is to be understood that they are opposed by the animal; however, between the equation there is something different: "I turn the mirror around: in it there's a creature neither animal nor human, furless . . . it's only a natural woman, state of nature. . ." (p. 190). Natural is that which is saved from the opposition animal/human. The final chapter re-defines natural, and codifies the garden/cage dialectic in ideological terms: "This above all, to refuse to be a victim." (p. 191) Furthermore, it marks an understanding of the ordeal of discovery as something that can happen only once: ". . . withdrawing is no longer possible and the alternative is death." (p. 191) The foetus growing inside the narrator serves as the sublimed symbol of her experience as a species of new creature, new Adam: ". . . the time-traveller, the primaeval are who will have to learn . . ." (p. 191). The narrator gains re-entry to the world of the others through Joe who is only "half-formed" and therefore trustworthy (p. 192). That which awaits the narrator is an ambiguous possibility whose probabilities cannot be calculated. Existence is problematic; life is potential.

The author's third novel, Lady Oracle (1976), is primarily an examination of the universal solution; that is, an examination of its development within the narrator's consciousness. The narrative begins in medias res, after the discovery of the necessity and possibility of the solution has been made. It proceeds in its examination of the metatype by reviewing its dialectics, and by assessing its meanings. In order to appreciate the full impact of the metatype experience, a protected space must be either created or found. For the narrator, Louisa K. Delacourt/Joan Foster, this place is a small Italian town, appropriately named Terremoto (Earthquake). The name, whether symbolic or not, adds to the narrative signification by suggesting that the discovery of the metatype has profound effects and results. It is also reflective of the gothic atmosphere generated by the parallel narrative of Louisa Delacourt's costume novels. This parallel narrative formulates an ironic counterpoint for the main narrative, the story of Joan Delacourt's self-discovery.

The process of self-discovery leads to a ritualized form of suicide as a method of regenerative flight. In the first novel, it was retreat into oneself and ritual death by starvation (of which the cake woman is only a symbol of communion); in the second, it was ritual death by drowning. In the third novel, it is a staged death, a ritual suicide, that serves as the means for another symbolic death, the heroine's in the costume gothic. In each case, the ritualized death leads to the safety that is required for contemplating the meaning of the universal solution. The first chapter of Lady Oracle begins by reiterating the lessons of the garden/cage dialectic: "You can't change the past." (p. 10) The implication, of course, is that the past can be interpreted. It is also significant that the narrator has returned to familiar ground, a place from the past, characteristic of the petit espace, whether from the personal or mythic past: "A place with no handholds, no landmarks, no past at all: that would have been too much like dying." (p. 11) The purpose of the examination is, after all, to find life: "'To life'"(p. 20) is Joan's toast to herself, which plays a variation on the theme of one's end is one's beginning. As a writer of escape fantasies for others, the narrator has been finally faced with the imperative of her own escape. The ritual death mirrors the escapes by death experienced by her gothic heroines. The facility to fantasize escape stems from Joan's childhood past which is not a garden experience, except for the ersatz experience provoked by movies and books. As a child, Joan fantasized escape from her obesity and her thwarted "normal" childhood. The revelations about her past, therefore, are the method to be used for the expurgation of the unhappiness and weakness caused by imaginary or fantasy evasion.

It is often put that in extremis things turn into their opposites; for example, burned by cold, deafened by silence, dying of laughter, and so on. Joan's situation is definitely one in extremis, first as a fat adolescent who metamorphoses into a slim beauty in order to escape life at home, and secondly as a successful author and poet whose garden has become a cage. The garden of her life is the one projected onto her relationship with Arthur, who has become her husband. Just as the character David in Surfacing, Arthur possesses an empty personality contained in the sayings, beliefs and fadist causes of the day. He represents a contemporary equivalent of Louisa's (Joan and Louisa are one even if separate in public) gothic heroes. He is as spurious as the escape fantasies Louisa elaborates for readers. The problem for Joan is not the attractiveness of appearances, but the conflict of these with desire and fulfillment. In Louisa's stories, of course, the conflict does not exist as an existential problem but merely represents a series of obstacles to be overcome by ordeal, an ordeal that will produce the most positive results. A gap therefore exists between Joan's projected garden and its qualities as elaborated in the gothic romances. The gap is real because it reflects the basic conflict of garden and cage, just as the gothic heroine and her inevitable female rival (who usually possesses flowing red hair like Joan's) reflect the opposition between Louisa's escape stories and Joan's everyday existence. The garden expectations (physical security, emotional and sexual fulfillment) that Joan projects onto her marriage and that are realized in the costume gothics form a garden experience derived, not from childhood or a momentous event in the past (i.e., in a free space), but from the paradigm of tradition (i.e., romantic love and passion, spiritual plenitude) culled from books and other cultural media, and the special friendship and trust with the tolerant and uncritical Aunt Lou. Because Joan has not had a "normal" happy childhood that might have provided the kernel of the garden experience, the desire to have such an experience and to be "normal" is carried into adult life and projected onto her love affairs. The Polish Count, for example, appears as a character right out of a romance, but his mundane obsessions spoil the illusion; the Greek cook offers a traditional promise of conventional happiness, but a promise unable to dispel Joan's own vision of happiness and love; Arthur offers a promise of excitement sustained by the fervour of philosophical endeavour. The Royal Porcupine is the only lover who approaches the costumed vision of Joan's ideal of fulfillment, but he dispels that vision when he abandons his costumes to become a conventional male in need of personal security. Joan, therefore, is caged in a metaphoric costume, the process of writing the costume gothic of her own life.

Her garden expectations, therefore, have the result of encrusting the real self. She invents a past in order to make herself come up to her own belief of what Arthur expects of her. Arthur is thus attached to the fictionalized Joan who feeds his own myth of the Joan he wants. Cage conflict erupts when the disparity in all such illusions and personal myths force a gap between what appears to be true and what is not true: "Every myth is a version of the truth." (p. 92); and it is the versions of the truth that need to be examined. It becomes evident during such examination that Joan's romantic ideals cannot be sustained by reality, and that Joan's carefully constructed outer self hides a vulnerable and uncertain inner self: ". . . behind my compassionate smile was a set of tightly clenched teeth, and behind that a legion of voices, crying, What about me?" (p. 92) The divergence between exterior and interior being is characteristic of the conflict between garden and cage. The metaphor for such a split is provided in the spiritualist's parable of the two caterpillars, their emergence as butterflies on the "Road of Life" (p. 107). The metaphor is also a simplistic image of the universal solution, but an utterly ironic one without the positive aspects of the metatype. A better metaphor for the dialectics of the metatype synthesis is the maze in Louisa's parallel narrative, Stalked by Love. The maze is a cage where garden experiences are pursued (the stalking of love), and the maze's centre could symbolize attainment. In the context of the gothic novel, however, it represents the convolutions of an ominous experience. Nevertheless, within the narrative of Joan's existence and the complexities of her illusions and subterfuges, in addition to the pressures of thwarted expectations, the maze can be the allegory of the quest for the universal solution. Joan's task, therefore, is to find the centre that is missing. To be successful, Louisa must also undertake the task, an undertaking that would account for her heroine's ambiguous fate. But the maze of memory can only be entered in the relative peace of the petit espace.

The contours of the cage are not exclusively defined by a static present time; they are also reflected through the actions of its inhabitants. Males in both Joan's and Louisa's perceptions are inadequate as individuals. Very often they reflect aspects of the female narrator's personality; both Joan and Arthur, for example, are illusionists in their expectations. Joan's illusions are projected outward to something else, while Arthur's are turned inward to himself. Thus, as a female the narrator is expected to have her existence defined in terms of her male mate, while the male expects to find existence defined by the image he creates of himself for others. The same situation recurs in Louisa's stories where the heroine is supposed to find fulfillment through the hero, and the hero through himself. Even the eccentric and costumed Royal Porcupine gradually rejects the gothic veneer that guaranteed his independence, in order to become the male seeking the adjunctive female. The Polish Count is the same. In all cases, the male wishes to be the supported centre of someone else's existence. Joan discovers she cannot be Arthur's satellite, and that in order to break the attraction he holds she must disrupt her total existence by reaching beyond its limits; she must burst the cocoon. She must consign failure to the realm of distant memory: "He was moving at an ever-increasing speed away from me, into the land of the dead, the dead past, irretrievable." (p. 134) The inadequate males are put on the myth heap, for the discovery of the metatype and the knowledge that the past must stay past is a process of destruction as well as creation. The obstacles to be overcome on the way to the discovery of knowledge are even more difficult because they involve Joan's desire to be free of her own past (p. 139), the past she had hidden from her closest associates: "I was the right shape, but I had the wrong past." (p. 141) Because Joan has two past lives (the real and the fictionalized), her admission also reveals one of the significant twists of cage existence: the past is a reality that ought to match appearances. By creating a matching past for her "right shape" in the present, Joan places upon herself an additional burden of having to live up to expectations. This burden creates the opposite desire, to return to the anonymity of being fat: "It would be an insulation, a cocoon. Also it would be a disguise." (p. 141) The call for disguise twists the irony even more: "This was the reason I fabricated my life, time after time: the truth was not convincing." (p. 150)

Joan's necessity to find a contemplative space is forced by the absence of direction in her life: "For me there were no paths at all. Thickets, ditches, ponds, labyrinths, morasses, but not paths." (p. 169) In the costume gothic, the way is winding but never misses its mark. It is a fantasy flight that succeeds in reaching the object of its first desire. In Joan's life, flight can be fantasy, but to be successful it must attain something other than the object of first desire. No dialectic is successful if its thesis remains unalterable by its antithesis.

Joan must find her contemplative space in Italy, and she begins the search through the evaluation of her existence by confronting Joan/ Louisa in the parallel narrative. The two identities are not destructive but defensive; Joan has hidden behind Louisa and *vice versa*. The *fotoromanzi* provide an allegory of this double blind of identity: (p. 189)

> "I am not afraid of you. I don't trust you. You know that I love you. You must tell me the truth. He looked so strange. Is something the matter? Our love is impossible. I will be yours forever. I am afraid."

The allegory contained by the captions of the *fotoromanzi* also serves as introduction to Part Four, the account of Joan's life with Arthur. Throughout the time with Arthur, Joan is always aware of her fictional identity and the possibility of being found out; even at the moment of his proposal of marriage, Joan is unable to shatter the fiction: (pp. 197-198)

> Now or never was the time for courage, I thought. . . . He'd have to be told I'd lied to him, that I'd never been a cheerleader, that I myself was the fat lady in the picture . . . that I'd quit my job . . . and was currently finishing *Love Defied* . . .

She does admit the necessity for telling the truth about herself, however; this is an important first self-knowledge.

Thus, the problem of identity is dissolved into a problem of time, into the problematics of the relationship between past and present. These problematics cause Joan great anguish, principally because of the reversability of conditions *in extremis*: "At heart I was an optimist, with a lust for happy endings." (p. 210) She finds herself forced to make things match the model of her garden expectations; this "lust" turns garden into cage and keeps them both in a state of constant flux: "The difference was that I was simultaneous, whereas Arthur was a sequence." (p. 211) Joan is even able to perceive the conflict between past and present, expectation and reality, fantasy and fact, evasion and freedom as a conflict substantiated by her fictional identity: "It was the fact that I was two people at once . . . I was Joan Foster . . . But I was also Louisa K. Delacourt." (p. 213) The conflict is intensified by her own physical metamorphosis from repulsive female to attractive female: "I wanted to forget the past, but it refused to forget me . . ." (p. 214) Problems of identity are therefore problems of life.

Joan begins to feel the inevitability of flight to the contemplative space when she begins to feel something or someone surfacing inside her. The feeling results from her experiments with automatic writing which produces the lyrics for which she becomes known as Lady Oracle. The lyrics pour forth during a trance-like state in front of a mirror. The mirror is a water symbol,[196] and as such the trance represents the plunge into the depths of the self. In the narrative the mirror is the token of the interior quest; when the trance is broken, the narrator is left stranded on the surface. The woman of the trance, the woman of the poems lives "under the earth somewhere, or inside something. . . sometimes she was on a boat." (p. 222) The poetic persona is gradually identified as a disguised or suppressed identity, one that speaks through the masks of Joan and Louisa. The affair with the Royal Porcupine, red-haired, costumed, weird, is a brief encounter with a male alter ego whose real identity surfaces when he asks Joan to stay with him. Joan's own observations of the affair refer back to the problem of identity: "But hadn't my life always been double? There was always that shadowy twin, thin when I was fat, fat when I was thin . . . The Royal Porcupine had opened a time-space door to the fifth dimension. . . " (p. 246). The problem of identity is cleverly presented as a linguistic metaphor to compare the Royal Porcupine and Joan: "Everything, for him, was style; nothing was content. Beside him I felt almost profound." (p. 255). Joan and Louisa are excellent stylists; they do not lack content but they lack content that is neither fiction nor fantasy. When Chuck Brewer kills the character of Royal Porcupine, Joan is able to make another clever observation: "For him, reality and fantasy were the same thing . . . there was no reality. But for me it would mean there was no fantasy, and therefore no escape." (p. 270)

Irony, ambiguity, rhetorical inversion characterize Joan's plight and the narrator's problem: where and how to find meanings. In the pursuit of meanings, Joan is forced to reject many expectations (those symbolized by her fantasies): "Love was merely a tool . . . I'd polished them [males] with my love and expected them to shine, brightly enough to return my own reflection, enhanced and sparkling." (p. 282) At this point Joan must also realize the degree of inextricability of life and fantasy; she must recognize the artificial quality of the garden of expectations: (p. 284)

> . . . where happiness was possible and wounds were only ritual ones. Why had I been closed out from that im-

> possible white paradise where love was as final as death, and banished to this other place where everything changed and shifted?

If such a garden of delightful love is illusory, so too are the companions to be found there: "Every man I'd ever been involved with, I realized, had had two selves . . . The fact that I'd taken so long to discover it made it all the more threatening." (p. 292) Irony, ambiguity, rhetorical inversion breed disarray: "My life was a snarl, a rat's nest . . . I couldn't possibly have a happy ending, but I wanted a neat one. . . . I would have to die." (p. 293) A new life requires the death of the old one, and the faked drowning opens the way to the contemplative space: "I was safe." (p. 305)

Part Five, the last part, is the final examination or probe of the knowledge gained by the memory review conducted in the preceding four parts. It presents the results of the fact that the safety of the contemplative space has been achieved. The results are presented through the rhetorical question: "What price safety, I asked myself." (309) The first answer elicits an additional question concerning the problem of time and identity: "Learn to live in the present . . . But what if the present was a washout and the life to come a bog?" (p. 309) Such questions and answers lead to an unavoidable evaluation of the effectiveness of escape as a solution: "Where was the new life I'd intended to step into . . . I was caged . . . waiting to change." (p. 310) Escape from something is inconclusive and leads to a renewed stasis unless it entails arriving at something else. The metamorphosis of one's existence is not merely a biological phenomenon but a spiritual process as well, animated by the necessity to think and to know. The dialectics of garden and cage will produce no synthesis without actively seeking it and bringing it about by volition: "I was waiting for something to happen . . . All my life I'd been hooked on plots." (p. 310) Joan comes to realize that she cannot invent a plot for her future and live it in her imagination. She must face the events and conditions that are beyond the grasp of her immediate control: ". . . you could stay in the tower for years . . . but one glance out the window at real life and that was that." (p. 313) Once the protective enclosure of the garden of expectations is breached, and once the cage has been appraised through the mediation of the contemplative space, there is no escaping the implications of what is now an invasive action: "I pretended to die . . . so I could have another life." (p. 314) The meaning of the metatype solution itself now becomes problematical.

Joan does begin to work the problem through by completing the manuscript of Stalked by Love. The characters of the costume gothic begin to transform into the allegory of Joan's own personal dilemna. The heroine's plight is Joan's: "'All she wanted was happiness with the man she loved. It was this one impossible wish that had ruined her life; she ought to have settled for contentment, for the usual lies.'" (p. 319) The resolution of this final plot will also resolve Joan's life: "Perhaps in the new life . . . I would be less impressed with capes . . . I longed for happy endings . . ." (p. 320) Joan's situation is emblemized by the image of the Fat Lady at the circus, as her life becomes confused and entangled with the characters and events of the gothic tale. The Fat Lady is a cage metaphor for the urgent necessity of the metatype: "I didn't want to spend the rest of my life in a cage, as a fat whore, a captive Earth Mother . . . " (p. 328). While the Ballet Dancer is the metaphor of Joan's garden ideal, it also represents all of Joan's efforts to live up to a viable self-image. Her mother has always been the purveyor of that image, and Joan realizes that she must stop trying to make herself be the mother's ideal: "My mother was a vortex, a dark vacuum, I would never be able to make her happy." (p. 330) Joan's realization of this truth is all the more significant when it is recalled to mind that her mother is dead.

It is at this point in the narrative, while Joan is working out the problem of the meaning of life, that the image of the maze becomes especially important. The various twists and turns in the final resolution of the costume gothic's plot are now parallel to those in Joan's own life up to this moment. Thus, in one version of the ending, the heroine is saved by the hero and her rival defeated (p. 333). This version is false because it is normal for the gothic romance but not for real life: "Why did every one of my fantasies turn into a trap? . . . I was an artist, an escape artist." (p. 334) Joan's own analysis of the storybook ending rules it out as solution because it has not worked in her own life: "But I chose the love, I wanted the good man; why wasn't that the right choice?" (p. 335) The answer materializes when Joan accepts her failure to be the Ballet Dancer. In the final version of Stalked by Love, the hero turns into a malevolent killer (p. 342), whose real identity is divined by the heroine. The manuscript ends with the one gripping the other by the throat, a thoroughly ambiguous resolution that leaves the ending open to speculative interpretation (p. 343). Because of complications arising from Joan's faked death, a similar ambiguous situation develops in real life. She must return home; but not before wounding a reporter who has discovered her hiding place. As in the ending of the manuscript, Joan's return to life begins in circumstances open to speculation. Events come full circle with the wounding of the reporter (she had knocked Arthur down in Hyde Park upon first meeting him). Joan concludes that she must abandon writing the costume novels: "I think they were bad for me. But maybe I'll try science fiction. The future doesn't appeal to me as much as the past, but I'm sure it's better for you." (p. 345) Things are at a beginning again; endings are beginnings in Joan's life. The end of one love may be the start of another; but the end of one life is not the beginning of another. Life simply continues, much the same as it did, and sometimes in a new direction. The reader must speculate about Joan's future: has she laid the past to rest, or is she about to create a new fictional identity, or will she merely pursue fantasy without the pretense of false identities?

The effect of the contemplative space is to separate the fusion of fiction and reality as had occurred in Joan's life and Louisa's writing. The knowledge gained through the universal solution is the same as that gained by the ability to perceive one's life in perspective without distorting filters. By so doing, Joan has placed a value on her life that is based on an evaluation of her past. The meaning generated by the metatype is that the dialectics of garden/cage cannot be avoided, but must nevertheless be confronted in spite of their ambiguity. For Margaret Atwood's narrator nothing can be perceived without its opposite; duality persists as a natural fact. Resolution, synthesis, therefore, provides a pretext for natural ambiguity in an ongoing and never ending dialectics. What becomes imperative is the ability to identify and observe the process. Without such ability there is no endurance, no survival, no normality. And normalcy is the belief and trust in one's perceptions, regardless of conventional and moral exempla. Hence the purposely unclear ending where everything seems on the point of going either way: back into stasis or forward into a renewed dynamism. Such an ending is also intentionally ironic: though it seems there is a peril of stasis, there is in fact a clear view of what was wrong and how things may go from now on. It is normal, therefore, to behold and accept life in all its contradictions without suppressing the spirit.

The works of Margaret Atwood, Surfacing in particular, present no real difficulties for the typology. Anne Hébert, however, gives us a narrative that functions by inverting the typology; that is, the phenotype dominates as false garden. It must be reiterated that the phenotype really fills the role of antitype, for it is the officially sanctioned world that is a stifling and moribund universe opposed to the vitalism of the natural elements. The wilderness is garden, therefore; and such a garden is perhaps a Canadian contribution to the tradition of pastoralism. The author's narrative exposes the destructiveness of the false garden and uses the motif consistently as a sort of perverse typology. In such perversity there can hardly be a real universal solution, and least of all a successful metatypal experience. The one at the end of Les Chambres de bois is very tentative. The solutions pursued by other narrators are metatype parodies and simultaneously grotesque ironies that indicate the phenotype can be defeated if only through destruction of the self. Thus, the unsavoury fates that befall most narrators are the last resort against overwhelming odds. The phenotype, therefore, as a garden simulacrum is totally negative and destructive while at absolute odds with the garden prototype. The most ironic and highly mocking fate is that of Sister Julie at the end of Les Enfants du sabbat, whose alliance with the Devil is meant to eradicate the system of values embodied by the phenotype. The orgies of the cabin in the woods are not protracted symbols of prototypal experiences but a reaffirmation of the intent and necessity to defeat the phenotype. False gardens are dangerous because they attempt to eradicate the prototype; however, to defeat them one often gives up the chance of the metatype being a reality.

CHAPTER FIVE

A TYPOLOGY IN CONCLUSION

This concluding chapter will examine particular Canadian novels in order to test the validity of the typology garden/cage/universal solution as established in the preceding chapters. The test is essentially one of method of analysis. If the typology is only partially realized in a particular work, it should demonstrate that the structure of that work either has not pursued these dialectics, has used them imperfectly or purports to show the dialectics are or are not adequate for their purpose. The choice of novels is deliberate and calculated to substantiate the appropriateness of the foregoing statement. Other works could have been selected that might have served the analysis, as for example Sheila Watson's The Double Hook in place of Under the Volcano by Malcolm Lowry. It may become clear upon the reading that the typology could be applied to a greater number of selected works. For this reason the practical analysis precedes the theoretical discussion that closes the chapter. The first example is one of successful synthesis.

In her most recent novel (at this writing), Bear,[197] Marian Engel constructs a narrative on the dialectics of garden/cage/universal solution. It concerns the narrator's ability to come to terms with new perceptions about her existence and the success she achieves in so doing. More importantly, there is a coincidence of the nature of the garden and the narrator's intellectual occupation as historian that intensifies the opposition garden/cage. The occupation of historian highlights the garden features associated with the consciousness of identity. The narrator's assignment to research the estate holdings of an early immigrant family initiates an examination of the narrator's own identity, not through examination of her own origins but by examination of environment and thus existence.

The narrator is a provincial archivist. She identifies with her work. Her work is carried out in a subterranean office from which she will emerge into life after a long hibernating existence. She calls the office a burrow: "In the winter, she lived like a mole, buried deep in her office, digging among maps and manuscripts." (p. 11) The effect of the spring season on this environment is also analagous to the animal world: ". . . when . . . the sun filtered into even her basement window, . . . the flaws in her plodding private world were made public, . . . she was always ashamed, for the image of the Good Life long ago stamped on her soul was quite different from this, and she suffered in contrast." (p. 12) The light throws relief on the contrast between her garden dreams and her cage state, just as the contrast of seasons opposes garden and wasteland.

The estate she must go to is in the north country on an island; the island estate is an isolated refuge. It provides the protected space of the *petit espace de liberté*. It is also an eighteenth century idea of pastoral retreat, for the island holds a large elegant house packed with books. Its nineteenth century founder was one who worked his own garden very much in the manner of an English Candide. The brief historical outline of the estate and its founding family reads like a typical English immigrant chronicle, reminiscent of Mrs. Moodie's (the founder's wife refused to go further north than Toronto). The founder himself appears as a cultivated romantic adventurer. The narrator, Lou, is sent to research the estate's library. She embarks on a discovery of another's origins and a recovery of her own identity.

The journey to the contemplative space is typical, and in its psychological detail recalls similar journeys by Alexandre Chenevert and Stacey Cameron: ". . . she began to feel free, she sped north . . . . lightheaded." (p. 18). The narrator's journey establishes a missing link with childhood: "She passed by one big island she had longed to live on all her life . . . " (p. 18). The implication is that the narrator might in fact be returning to a place she has already experienced as a child: "She remembered going out to it in a big cruiser . . . " (p. 18). She is not just going to a contemplative place, but returning to a garden space from the past, a simultaneous journey of discovery and recovery: "She had sharp memories of being here before." (p. 19) The realization of what is happening forces certain inner observations on the narrator: "'I have an odd sense . . . of being reborn.'"(p. 19) It now becomes fully apparent that an ordeal of self-examination is about to begin: "Where have I been? . . . Is a life that can now be considered an absense a life?" (p. 19) She is forced to re-focus her vision from the past (history) to the present (life). The necessity to re-focus from then to now can be observed in the narrative relationship between Colonel

Cary, the English founder, and Lou, her feelings and way of life. As one looking and living in the past, the narrator is made to encounter the present by the incongruities in the Colonel's European zeal for transplanting his ideal of civilisation into the Canadian wilderness. Thus, Cary Island corresponds to the Colonel's vision of spiritual solitude with social and economic success. (p. 21) Reality fails to match the founder's expectations; he does manage, however, to create a magnificent house and library, a monument of social aspirations and philosophical ideals.

To complement those ideals, the Cary estate has always kept a bear since its founding, a romantic symbol: "That Lord Byron the first Colonel was so stuck on had kept a bear. The Colonel kept a bear. There was still a bear." (p. 26) The animal, through its Byronic associations and the Colonel's imitative romanticism, can be described as a garden emblem; more precisely, it represents a romantic vision of wilderness as garden, or even of wilderness in the garden. It is an atavistic symbolism for many things, as becomes apparent through the Colonel's various notations on the zoological and mythological history of the species. The bear in the present embodies the link with the original Colonel and the chain of origins. It also represents the spatial dimensions of the garden island, being a solitary and ancient creature of myth and legend. Its solitary aspect not only reverberates with a history of associations but also matches the narrator's own inner and outer way of life: "She was somewhat isolated, but she had always loved her loneliness." (p. 29) Her attempt to penetrate the animal's brute nature reflects a parallel attempt to penetrate her own self. The prototype for this kind of self-examination in wilderness solitude is Defoe's Robinson Crusoe (1719), a fact which does not escape the narrator: "Everyone wants to be Robinson Crusoe and to be a half-hatched Robinson Crusoe is almost unbearable." (p. 42) The bear plays Friday to her Crusoe. The narrator's observation, however, possesses a double meaning: first, it refers to the superficial romanticism engendered in popular notions of isolation and solitude as having therapeutic value; and second, it refers to the personal necessity to use the time left in the contemplative space to achieve positive results. Defoe's character was a monument to the power of eighteenth-century man to preserve and organize life in isolation by wilful imposition on nature, and thus never losing civilisation. Later writers would take opposing views by focusing on the despair and loneliness of isolation and its effects on the will. In the typology garden/cage/universal solution, however, both attitudes are possible, their probability resting on strength of character. One can succeed in imposing, not an eighteenth century rational plan, but a meaning on wilderness space and human time; or one can fail to find any inter-relationship and give in to loneliness and desperation. The narrator has realized this when she observes that it is important she be on the island alone with the bear: "If the experience is not to be taken away I must begin on it at once, she thought." (p. 42)

The novel itself, therefore, is an exposition of the synthesis of the garden/cage antinomy. The garden is the remembered experience, brought back to mind by the trip; it also resides figuratively in the narrator's occupation as historian and archivist. The cage is the urban way of living as opposed to life on the island; it is also the image of the narrator's everyday existence as institute mole and of her personal relationships. The contrast between cage and Cary Island is conveyed in the primary opposition town/country: "Morning in the city is to be endured only. There is no dawn any more that there is real darkness. . . . Here, she awoke shivering again and raised her nose to the air like an animal." (p. 45) The opposition is heightened by a note of veneration for the space that is about to help create meaning and, perhaps, epiphany: "She found a break in the brush, and entered the forest solemnly, as if she were trespassing in a foreign church." (p. 47) Integration with the hallowed space is accomplished much in the ritual fashion of the archaic holy man, by stripping oneself down to nature: "'Shit with the bear,' she said. 'He like you, then. Morning, you shit, he shit. Bear lives by smell. He like you.'" (p. 49) The garden/cage contrast is intensified more by intimations of the original Colonel's own perception of its conflict: ". . . and for a moment she was Cary advancing boldly on the new world, Atala under one arm, Oroonoko . . . under the other." (p. 52) The contrast is often highlighted this way by reference to literary tradition and to some of its Canadian examples ("Grey Owl and Sir Charles Goddamn Roberts" - p. 59). Even the house's Welsh name evokes such a tradition: "The name Pennarth means bear's head." (p. 64) The synthesis of the opposition emerges from the solitude provided by the island and from the relationship with the bear. The narrator's consciousness of this relationship sustains the synthesis during its formation. This consciousness is also derived from historical tradition, aided and abetted by the Colonel's notes on the species Ursus. The mythological annotations contribute to the symbolism of the narrative. The animal is both source of strength and sign of heroism; its historical relationship to humans gains the narrator's empathy, especially as bears are revered as original garden inhabitant: ". . . in view of the ancient belief that they, not Adam and Eve, were our first ancestors." (p. 73) The bear is thus both heraldic emblem and garden archetype. The archaic qualities of its existence sustain the necessary rapport between the narrator and the contemplative space.

The narrator is forced to face the problem of the universal solution and its meaning: "She was given to crises of faith. . . . She wondered by what right she was there, and why she did what she did for a living. And who she was." (p. 82) Such self-examination constitutes what can also be described as a _crise de conscience_: "Colonel Cary was surely one of the great irrelevancies of Canadian history and she was another. Neither of them was connected to anything." (p. 84) She attempts to come to terms with the crisis by re-constructing a personal history, and by re-creating an experience on the island through a relationship with the bear. From the crisis a _prise de conscience_ begins to form. The Carys were their own victims, seeking bookish ideals in raw nature. They were strangers. Their legacy, however, is left to the narrator. Her sexual relationship with the bear connects with the exploration of the legacy: "Trelawny. Colonel Cary. The bear. There was some connection, some unfingerable intimacy among them, some tie between longing and desire and the achievable." (p. 91) The connection, whether real or symbolic, inevitably leads to the appraisal of the narrator's own relationships ("It was as if men knew that her soul was gangrenous." - p. 92). The relationship with the bear also establishes typological relationships, in particular with Atwood's Surfacing. Atwood's narrator sought some form of regeneration and integration with life through sexual communion with nature. Thus, her lover Joe is metamorphosed into a furry animal. The bear resembles a human being: for anatomical reasons (p. 44) and for mythological reasons ("senem cum mastruca" - p. 53). The narrators in both novels desire impregnation by such a potent mythological beast. Both behold the offspring of such a union as heroic: heroes who will redeem the world ("The offspring of a woman and a bear is a hero . . ." - p. 99). The desire for sexual and maternal fulfillment becomes obsessive for both narrators, both of whom experienced abortions in their pasts (p. 118). The bear, "an enormous, living creature larger and older and wiser than time" (p. 119), almost maims its human lover, the only time it achieves an erection (p. 131); but the mythic relationship established between them does not suffer, it simply achieves its catharis. Nevertheless, that relationship possesses definite regenerative aspirations in the narrator's consciousness: ". . . he could impregnate her with the twin heroes that would save her tribe." (p. 121)

The experience of catharsis is preceded by a copulation with Homer, the island's caretaker. It is an action that seems to re-establish the old pattern of the narrator's city/cage life, since it is a purely sexual act with no emotional exchange. It does, however, return the narrator to the realities of the garden/cage conflict, a return that happens in appropriate fashion at summer's end and with the realization that wintering with the bear is impossible. This equates with the knowledge that prototypal experiences cannot be re-captured from the past by ". . . thinking herself into a rugged, pastoral past that it was too late to grasp . . ." (p. 130). She must return to her burrow ("'You have to go to your place and I to mine.'" - p. 131); but not until after the cathartic act that will enable her to grasp the meaning of the universal solution: "That night, lying clothed and tenderly beside him by the fire, she was a babe, a child, an innocent." (p. 136) Living and defecating with the bear ends; there is no heroic birth, but there is a rebirth of the self. The evaluation of the past also demonstrates the ephemeral connection the original Carys had with their island environment, their transplanted garden, as revealed by their failed economic visions. Their relation to the land is characterized by the Indian, Joe King: "They were tourists." (p. 138) The last Colonel, a remarkable female, was also the only member of the Cary generations to form any kind of link with her environment; time evolves the species: "Colonel Jocelyn was the only one who knew anything: how to tan a lynx." (p. 139) The knowledge of the universal solution now inheres as part of the narrator's memory: "She remembered guilt,. . . and she remembered the claw that had healed guilt. She felt strong and pure." (p. 140) She returns to the cage, but not to her burrow ("'I'm thinking of changing jobs.'" - p. 141). And the symbol of her successful synthesis is the constellation Ursa Major: ". . . and overhead the Great Bear and his thirty-seven thousand virgins kept her company." (p. 141)

Dialectics and Typology

The problems inherent in a typological study are not always clear at the outset. Dialectical techniques must be applied to the study of a dialectical movement of narrative material. A typology for such movement needs to be established according to the terms it is itself trying to establish. In such event, what is typology or a typology? Is it merely an enumeration of types (class membership), or a system of relationships? It is not, a simple matter of classification of symbols: it is rather, a system of relationships. In this sense, therefore, typology becomes synonymous with structure. Given this synonymity, it becomes apparent that a study of the structure (system of relationships) of a dialectical progression must be approached as systematics. In a dialectical examination of a dialectical process, one applies the logic of analysis (examination) to a method of synthesis (discovery). By a process of reasoning and hypothesis one examines the dynamic development of thought or reality through discovery of its oppositions and resolutions. Structure can be defined as dynamic development of thought or reality: typology, therefore, is the system of relationships established by the dynamism of structure.

A system of relationships develops itself in two ways: by selective reference to other systems (paradigmatically), and by the logic of its own combination (syntagmatically). Such a system, however, does not merely form into a completed whole; it reintegrates and forms a new process of development in the same way (selection and combination), since by definition a structure is changing and self-regulating.[198] The impetus for change resides in the nature of structure. Thus, relationships formed by the garden/cage opposition do so according to the logic of paradox and are complemented by a process of resolution. The garden in the typology passes into its opposite, the cage. The resolution of their opposition lies in the synthesized meaning of that opposition. The garden prototype is formed by a selection from tradition and history (archetypes and phenotypes), while the cage antitype forms by combination (binary opposition). The metatype is the synthesis of their opposition into a system or typology. The literary typology, therefore, becomes incapable of being considered solely as a thematic vehicle or medium; it is a structuring principle. As such, it can be distinguished from components or elements of structure; i.e., particles of structure. Hence, the elements of this typology can be identified in any number of works without forming the basis of a completed structure. A work may contain pastoral metaphors without being pastoral, and another may contain metaphors of an opposite meaning without being opposite. Typology, then, is not mere classification. It is not purely taxonomic, but rather axiomatic.

A Typology in Canadian Fiction

Far from establishing a general typological definition of Canadian fiction, it is assumed that this study has established a typology in the fiction of five important Canadian authors. It is also understood that typology is a structuring principle for a system of intra- and intertextual relationships. Elements of this typology are often used as major and minor thematic components in much of Canadian fiction; but that use does not necessarily distinguish a definitive system for the whole body of fictional works. A theory of Canadian literature based on the garden/cage antithesis would fail as a holistic view, mainly because binary opposition by itself is a foundation of creative expression, for every quantity or quality implies the existence of its opposite. A lyrical tribute to beauty succeeds as a tribute because there is some direct or indirect implication of what is not beautiful or even, less beautiful. Attempts have been made to establish holistic systems for defining Canadian literature, such as the "Mainstream" theory.[199] This theory, which relegates much of Canadian literature into tributaries of American and British literature, without ever explaining how it got there or why, seeks to establish a typological definition based on English/French linguistic, cultural and political dialectics in Canada, specifically Central Canada. The theory may establish a typology with attendent themes and motifs as structuring principle for a specified body of fiction. But it does not succeed in defining a national literature, or explain why it should be national. If it fails to do so, does it succeed in defining a regional body of literature? But the "Mainstream" theory may have succeeded in defining a pararegional literature. Without pursuing this definition, it must be pointed out that the theory is not based solely on an analysis of theme and content, whatever the intentions of its propounder. An examination of current thematological definitions of Canadian literature will help explain the foregoing observation.

The attempt to turn thematology into myth or creative substance was also undertaken by Northrop Frye in his now famous idea of "garrison" culture and mentality.[200] (His undertaking can be given pride of place by reputation; also because one may naturally exclude previous attempts to define Canadian literature as a mere adjunct to greater and older traditions in English and French.) From his classification arise other attempts to transmute thematic material into national myth, notably those by D.G. Jones, Margaret Atwood and John Moss.[201] (I note these because they are the most popular.) All these attempts, Frye's too, are deficient and flawed in their premises because they either exclude or mention in passing or by reflective comparison the body of Canadian works in French. The most successful one, because it attempts the least through typology, is Butterfly on Rock. Nevertheless, all propose a general analysis of Canadian fiction and/or poetry that presumably will impose a national rather than regional definition of literature in Canada. Their weaknesses lie in faulty and frail synthesis, in spite of careful and sometimes brilliant analysis. The least successful, Patterns of Isolation, regardless of the author's intentions, predicates its definition of Canadian literature on the theme of exile. In fact, were the book titled Patterns of Exile, it would have succeeded as a thematic analysis of a conspicuous but not total body of Canadian fiction. The problem it poses for the theorist is that the "pattern" is never discussed in terms of its own dialectics and so, no typology ever emerges. A system of relationships is not developed that will hold as truly definitive (perhaps one never will); and to designate Wacousta as "the exemplary novel of frontier exile" is to interpret it as a novel about frontier exile. In other words, do we define a narrative structure simply in terms of one or more variables of meaning? Placing Wacousta in historical perspective, we realize its fundamental structural principles derive from certain ideals about man and nature contemporary to the author, and not to a Canadian hindsight called "frontier exile". The so-called "Immigrant Exile" cannot be typed as an experience of geopsychological isolation unless that unmistakably forms the subtext of narration. Points of reference previously used by the author, Moss, to substantiate one type of exile when used to support another and presumably different type demonstrate that analysis of theme is taking place; typological synthesis therefore becomes impractical. In Survival, Atwood also describes thematic content as though it were structure. The correlation of themes and structural type is often obvious, but it does not become constant simply because motifs and themes seem to suggest a statistical convergence. Moss calls this seeming convergence, mythos (p. 11); and mythos for all the forementioned critics represents text and context. Is it structure, therefore? That is, is there a system of relationships developed by this mythos that remains constant and which can be demonstrated intratextually and intertextually?

The cataloguing of themes does not substantiate a structural typology. Atwood's analysis is acute and more accurate than Moss', and it does attempt to show a correlation of theme and narrative structure by focusing on resolution of thematic conflicts. The felicitous title of Frye's collected essays on Canadian literature demonstrates a perception on somebody's part that the author perceives a fundamental form in Canadian writing that can be elaborated thematically. A much more successful attempt at typology is Laurence Ricou's Vertical Man/Horizontal World because of its restriction to the example of a regional literature. A typology in Canadian fiction, therefore, is vastly different from a typology of Canadian fiction. No such typology of a large body of work, extending over historical, linguistic and cultural perimetres, can even exist by itself. It can exist as a series, but not as a true structural synthesis, not as a single aggregate definition. The critical endeavour to develop such a one, though not vain, is seriously flawed at its inception. For example, one may agree that British fiction in the nineteenth century is an account of the problems inherent in trying to become or in being a gentleman, but this description exludes as much as it includes. At best, it can be called a typology _in_ British fiction. The national typology does not exist, because it cannot be determined either by analysis of themes or by synthesis of structures. Even though critics attempt such a typology by recourse to literature's wider context (social, political, economic, historical), they fail to show that the designation national is applied to a body of literary works by other external means (a synthesis of various other syntheses).[202] General thematic studies of works _en bloc_ do tend to project a coherent panorama, and there is always evidence that particular works display a typlogical relationship. The point where such efforts at synthesis fail is usually where they should be strongest: at the nexus of theme and structure. That is, they fail to demonstrate that a typology can be a structure generating theme or _vice versa_, and not a class of themes extracted from any form. A synthesis is not formed when comparisons are made between works by a statistical sampling of thematic elements. Because one work shares a resemblance of theme or themes with another does not by necessity mean they share the same resemblance in structure, in dynamics of narration, in problems of characterization and problematics of perspective. Their resemblance, therefore, remains superficial, or merely affective.

To illustrate this contention, consider the example of one critic's analysis of two novels, an analysis based on the criterion that the central character in each is a child.[203] It is then maintained that the novels share a resemblance through their differences, differences that form a basic theme: need for love and need to love. This contention is allowed to stand on the basis of "critical reading". Nevertheless, the theme of love applies to thousands of fictional and poetic works, perhaps millions. Despite a perceptive interpretation, one cannot make the leap from interpretation to definition, from general thematic similarity to typological identification, from analogy to homology as made by this critic. An interpretation based on such a broad fundamental theme as love does not automatically produce a rapprochement of texts. It generalizes meaning but it does not type structure. One could easily quarrel with both the critic's method and interpretation. To attempt a rapprochement of texts on the simple basis of the theme of love (the most universal besides death) is the same as saying Ovid wrote of secular love while Dante wrote of the divine.

Perhaps the following observations on the differences between Canadian novels in French and English will help note the difficulties inherent in trying to formulate typologies solely on thematic bases:

> The Canadian novel in French tends . . . to deal with dramatic or melodramatic events . . . usually presented in distorted form as they impinge on the consciousness of the central character. . . . point of view is situated in an immediate unreflective present with very little distancing from the action. Certain events, characters and objects loom large . . . since little effort is made to create a convincing external view of reality. Everything is foregrounded and there is little perspective in space, time, or scale of values. The logic of the narrative is not historical but more akin to that of dream, reverie, or nightmare. The reader [participates] in the perplexities of the hero, his participation ensured by the vividness, suggestiveness, or surprising quality of the details selected.

> .[The narrative] is not primarily a story carrying a semblance of historical truth, but a tale which recreates a believable state of mind.
>
> . . . .
>
> The Canadian novel in English tends to be a story of something that happened to someone in a distant time and space, the sense of historical realism heightened by the importance given to the individual, . . . not exclusively the hero, and by attention to detail. . . . . point of view is situated at some distance from the action so that an act of memory is explicit or implicit in recapturing events which are thus exteriorized and to a certain extent objectified . . . The story tends to deal with commonplace events or episodes . . . spread out along the drift of narrative time, usually in chronological order. Symbolism is inferred from repeated patterns of unexceptional experiences, characters, or objects and often the symbolic pattern [emerges] in the creation of a certain atmosphere. The reader [identifies] with the hero . . . by sharing the narrative of his life . . . [and achieves] a level of universality in making the hero's story his own.[204]

With such a divergence of perspective, it becomes more difficult to establish a structural typology beyond a thematic catalogue.[205] If two texts can be interpreted to mean the same thing on the basis of theme, they do not necessarily formulate that meaning the same way. Accordingly, if these generalized differences between Canadian novels in French and English are absolute, it may be that no structural typology in Canadian fiction can be established for both languages. Prof. Stratford's observations can be defended by example and offer much food for thought. The differences he perceives may at the root be the result of linguistic differences in semantic acquisition.[206] Structural typologies do emerge because of the three basic traits of structure [207] which produce secondary and tertiary characteristics that are often confused with thematic meaning instead of structural meaning.[208] To clarify, thematic meaning should be perceived paradigmatically,and structural meaning should be perceived syntagmatically. This distinction is made for the purposes of clarification and not categorization, since the two concepts of theme and structure are not separable in absolute terms.

Why the Universal Solution?

A typology of structure must be dialectical; a typology or catalogue of themes cannot be. When speaking of thematic movement in particular works, one is really speaking of the dialectics of structure. Narrative treatment of a certain theme is structuration. The theme itself can only be substantiated within this process; otherwise it is inert. Motifs are elements of structure that are combined and re-combined in different ways which together can form a theme, or rather a thematic thread. Such a formation is a structural activity, and it is not simply an activation of inert thematic material. It can be said that the inert theme really has no motifs, or it simultaneously possesses all motifs possible for its catalogue definition. Motifs by themselves do not form a typological list, as they may function variously within different themes; for example, the motif of the Double can be used either as part of a positive theme (love) or negative theme (death) or both, comically or tragically. Thus, the motif of the garden only becomes thematic when it is joined by other motifs to formulate a garden or pastoral theme. The same for the cage, a theme develops in process with conjunctive and subjunctive motifs. Both themes are developed through narrative structuration, and in their contrast form a structural typology.

The dialectics of such a typology are further served by the natural development of a third theme or thematic synthesis which results from the activity of true dialectic. If the narrative construction of the garden theme projects a meaning of absolute freedom in physical and spiritual terms (youth and innocence), and that of the cage theme a meaning of physical degeneracy and spiritual stagnation (age and experience), their conflict can either lead to stasis (no return, no exit) or produce a resolution of opposition, however imperfectly, as an alternative to stasis (a kind of return, a form of exit). This alternative represents a solution, whether attempted or not, to the problematics of the garden/cage antinomy. It is a solution formed on a moral-philosophical level; that is, it is applied existentially and is therefore not a physical re-adjustment of or to environment, nor is it a re-construction of a garden facsimile. It becomes a metatype garden, a transformation of the prototype and not a copy, because its engendering is caused by the interaction of prototype and antitype. As a metatype, the solution represents a recognition of the mutability of the prototype; a recognition that the prototype is dialectical in nature. The metatype represents the way in which two thematic concepts are linked in a process of continuity. The function of the antitype in this process is mediation between past and future or any other quality ascribed to garden and universal solution. In specific terms, the metatype solution yields an understanding of the relationship between garden and cage and its connection to the self. It generates meaning which can be called either a form of self-recognition, self-fulfillment, or a form of cosmological knowledge. Given its nature, the metatype involves a process of analysis, or evaluation before it can be synthesized. It evaluates the dialectic garden/cage, and so produces a higher semantic synthesis.[209] This synthesis is universal because of its cosmological aspect and its inevitability, whenever there is true and fecund combination of thesis and antithesis.

Other examples of the universal solution can be found in many Canadian novels not focused upon here. There is one, for example, in Mordecai Richler's novel, The Apprenticeship of Duddy Kravitz,[210] where the garden experience is figured and reiterated in the grandfather's memory of a rural past, and by his imprecation: "A man without land is nobody." (p. 49) These words are uttered to Duddy at the age of seven, and they are repeated time and time again. They become the motivating principle of his future life and activities; the possession of land becomes a necessity of love for Duddy, a necessity complemented by the affections of his agent-mistress, Yvette. Duddy comes to learn that ownership is not as essential in holding land (a wilderness lake) as is the relationship of moral rectitude between the land and its trustees. The moral rectitude is conveyed within the pastoral tradition, a tradition beyond Duddy but real to his grandfather, a man of singular honesty and traditional morality (p. 46). Duddy's vision of the land is one of landscaped urban playground with postcard prettiness, an ersatz garden with a picturesque farm set aside for grandfather. The pastoral patch is Duddy's token of love. The grandfather rejects the offer because of the duplicity and dishonesty involved in its purchase, and because of Duddy's refusal to accept the moral obligations of love imposed by Yvette and the cripple Virgil. In Sinclair Ross' As For Me and My House the solution seems to be achieved when Mrs. Bentley appears to accept the conditions of her life and the consequences of her husband's actions. It is finalized when Philip Bentley is forced to realize that he has failed to hide his relations with the girl, Judith, and that his own accusations against his wife merely compound his own hypocrisy. In Quebec, the whole tradition of the roman du terroir bears a similar testimony to a pastoralism of land and spirit. Such pastoralism, in turn, stands in dialectical contrast to the urban-centred novels of the post-war period. It is not, however, a pastoralism encouraging the freedom of the mind and spirit but rather one prescribing a moral order based on undeviating principles. Nevertheless, it exhibits essential pastoral qualities: protection and/or refuge from urban life and its immoral values; the elevation of rural labours; a mystification of land cultivation and tenure; and a vision of an ideal human morality. The opposition engendered by such pastoral idealism is conveyed by way of character types; and it is resolved by the character who best typifies the pastoral ideal. The universal solution, therefore, does not exist in such novels. That is, there is no true dialectic of garden and cage, but merely a dualism that is attenuated by the moral superiority of one of its parts. No synthesis can take place because there is no real opposition, only apposition of lesser and greater moral elements. Germaine Guèvremont's novel, Le Survenant,[211] provides an excellent example of the foregoing facts, much better than does Maria Chapdelaine (1914), but is more noteworthy for its publication date, 1945, the same as Bonheur d'occasion. The novel begins almost immediately with pastoral descriptions (p. 5) of the land, of the rural character type (pp. 6-8), of the domestic routine (pp. 9-12), of the ideal farm maiden and rustic chivalry (pp. 13-14). It continues with descriptions of the attachment to the land and the rural hearth (p. 25), of local colour (p. 27) and customs (p. 34), of love for the land (p. 45) and family traditions (p. 47). The disruption caused by the appearance on the scene of the stranger from outside (the outlander) is temporary, and in the end the original order of things is restored. The use of the diction and symbols of traditional life and values is the vehicle that carries the narration on its pastoral way. Almost any example taken at random will demonstrate this fact: (p. 121)

> Enfin, un matin, le printemps éclata. Un duvet blond flotta sur la compagne plus blonde, elle aussi. L'eau du chenal redevint claire et verte. Par moments, ses courtes vagues scintillaient, telles des écailles d'argent. Souvent le Survenant suivait leur jeu captivant. Un midi, il crut entendre un murmure étranger. Il prêta l'oreille: plus qu'un murmure, un chant suave, une musique incomparable s'élevait parmi la prèle des marais, droite et rose près des berges. De partout à la fois, de la rivière, du coeur de la terre sonore, une musique montait, grandissait. Ses ondes harmonieuses couvrirent la plaine entière, elles enveloppèrent le Chenal du Moine et se repandirent passé les baies, passé les petits chenaux, passé les rigolets, à l'infini. En un hymne à la vie, les grenouilles se dévasant remontaient à la surface de l'eau et célébraient leurs noces avec la lumière du jour.

As stated earlier, moral contradictions are eliminated by a re-assertion of the superiority of a traditional ruralism that characterizes a whole era of francophone Canadian literature. Other examples of the same ethics are portrayed in the Jean Rivard novels, and even in Ringuet's Trente arpents. In the West, the same rural ethics (which derive from the pastoral tradition) are conveyed in Georges Bugnet's novels, especially in La Forêt (1935).[212] Maurice Constantin-Weyer's novel, Un homme se penche sur son passé (1928) makes a similar use of tradition; however, the author juxtaposes two garden images, the vanishing prairie and the true North, whose dialectics are formed by the passing of one and the discovery of the other, though the true North could be viewed as an anti-garden.

In La Forêt Bugnet uses the dualism of town and country to convey the essential conflicts that beset his would-be homesteaders. At the same time, the virgin forest is described in tones reminiscent of the pastoral idyll. The crux of the dualism is identified by the young wife who considers the scene quite lovely but of too savage a beauty (p. 10). The implications of the town/country, civilized/savage dualism are revealed at the outset: the young husband makes allusion to a Swiss-Family-Robinson life (p. 11). Thus, the virgin forest or wilderness garden is also charged with its opposite meaning, isolation and exile, or the cage. The homesteaders' intentions, however, are to civilize the wilderness, to re-make the natural order into a social order. Evidence of a truer garden/cage dialectic, nevertheless, does emerge and rests on a pathetic fallacy, which in itself is a prime ingredient of pastoralism. The young wife interprets the nature around her as mysterious, impassive and potent, scanning for signs of friendliness or hostility (p. 14). The garden is felt internally; the cage is perceived externally. From the opposition between feeling and perception should emerge an experience or recognition of the universal solution. The opposition is made manifest by the clash of sensibilities formed socially (including ersatz garden experiences transmitted culturally) and realities imposes by environment. The relationship formed by the young couple with the older homesteaders from Quebec underlines certain facets of the experience of the universal solution. Socially engendered sensibilities of pastoral idealism are sustained, not _in situ_, but in the salon by poetry. They are complemented _in situ_ by great expectations that emanate from these salon sensibilities. The Quebec couple demonstrate by word and deed that great expectations and poetic tradition cannot lead to self-sufficiency so necessary to live in the wilderness garden. Self-sufficiency is also the prime benefit of the universal solution and represents a moral/philosophical victory over the antithesis of garden and cage. Nevertheless, through difficult experiences, the couple do arrive at some understanding of their new environment and of their place in it. The wife perceives the conflict between her new feelings and her old perceptions, when she understands the difference inherent in the geometrical gardens of civilized society and the wilderness garden (pp. 64-65), when she begins to change the colours and shapes around her in pastoral tones. She is victimized by psychological transference. The young husband's experiences follow a somewhat opposite path. He begins to reject the false values of his former life in society as he begins to understand the underlying dialectics of civilisation and primitive wilderness (p. 69). He is even able to identify the cultural cause of the social sensibilities and great expectations generated by the pastoral tradition: he blames it all on Rousseau (p. 71). While Roger begins to feel the experience of the real garden, Louise remains enclosed in a civilized cage in preference for the truth of tradition. The dialectic between civilized and primitive is further elaborated in the contrast between the homesteaders and voyageurs. The Métis Tom Beaulieu is the rhapsode of the freedom of the totally natural existence (p. 83). The elaboration, however, is a subtle identification of the homesteader's self-sufficiency with the primitive simplicity of the voyager as variations of the same theme. The young wife continues to misunderstand the simplicity of life and love of land evinced by her Canadian neighbours. She beholds them as simple but unformed by civilized values. She views the wilderness society as an intellectual wasteland (p. 85). Consequently, she fails to realize that nature does not form the mind but the soul through the formulation of the universal solution for those who can divine its presence.

Her attitude turns into a fatalistic form of resignation (p. 100) as she pines for French city life. But her vision of the wilderness begins to change when she becomes pregnant. Her pregnancy becomes a symbol of the experience that eludes her; however, she does feel the portentiousness of her one act of creation (p. 102). Her perceptions begin to change; that is, she submits to the natural process of change inherent in the garden/cage dialectic. She even feels her child will be better formed in the wilderness than in civilized society (pp. 106-107). She is given a momentary glimpse of understanding when she equates her act of creation with the creative powers of nature. It is a momentary glimpse because she cannot shed the cage experience and soon wants her child reared in proper society (p. 127). These feelings are reflected in her unreserved love for her vegetable garden, a symetrical construction overseen by her own sense of order. It is the symbol of her cage experience because it is only a conventionalized image of nature, the stereotype imagination of the archetypal garden. Even Roger is subject to the pull of his former life and the influence of his intellectual formation. He wonders if his feelings are not really a result of moral degeneration (p. 134); in other words, he fails to see the possibilities of regeneration. His moral decline is not real but imposed by the clash of intellectual ideals acquired in civilized society and the necessities of life in the wilderness. One is civilized and educated yet, ironically, unequipped for life outside the urban cage. The relationship between the couple is sustained by the idea of love which does not include its extension beyond the self. Hence, the loss of the child assumes overwhelming proportions exaggerated in their minds by a seemingly impassive and indifferent nature. This leads to the sense of self-defeat, a sense which destroys the probabilities of the universal solution and leads back to the false pastoralism of the cage. It is false because it places man above nature instead of in it.

In Nipsya[213] Bugnet uses the same techniques to structure his narrative. Being an earlier novel (1924), it is more ingenuous in construction and less subtle in meaning. It is, however, more optimistic in its handling of the basic conflicts transmitted in the nature/society, Indian/White man opposition. Nipsya herself is a hybrid symbol, representing the combination of Native and White origins by her Indian and Celtic parentage, and thus a perfect combination. The novel is really the story of her civilization by her white voyageur/farmer relatives. The Métis girl could therefore symbolize the resolution of all conflicts because of her synthesized heritage and the respectability of her origins. Nevertheless, the adoption of Christianity and marriage to Vital suggests that she is only superficially symbolic of resolution. Christianity and marriage to a settled man indicate that any dualistic conflict will be stilled by the moral superiority of one of its elements. There are no true dialectics. There is no synthesized solution. The basic opposition, however, is there. This opposition serves no psychological purposes. There is an appeal to the pastoral tradition within the description of action and setting. Use is also made of the Canadian mythology of the North and the freedom of the open spaces beyond the confines of society. The use is actualized through the juxtaposition of character types: the retired voyageur-turned-farmer, his able but domesticated offspring, the old and pagan Indian woman who is part of the family, the aging but unstoppable voyageur-priest (pp. 45-48; pp. 140-142). Yet there is some evidence of a garden theme implied in the idyllic descriptions of the forest and life in the old trading days. Evidence of the cage theme is provided by the changed ways of the present, the Hudson's Bay Company factor, and the Mission. There is also evidence of an invasion of the wilderness garden by the instruments of the cage, in particular the train (p. 88). Bugnet's characterization is very reminiscent of the tradition of Rousseau, Voltaire and Châteaubriand. The son, Vital, represents the good Christian cultivator, a species of Candide after travail, certainly a *pastor fido*. The indirect allusion to a true garden/cage dialectics only indirectly hints at a synthesized solution.

This hint lies in the adumbration of an auctorial point of view. The vehicle is the old priest, agent of the moral order and advancing civilisation. The point of view states that no one living in the city or town sees the wilderness in its real colours and shapes; everyone works to make a more comfortable cage for himself; everyone perceives his malaise but cannot fathom its causes; there are writers who detail the dilemma and identify its social symptoms, the writer offers a remedy; but nobody sees it, nobody comprehends life must be simple and free, lived in the open spaces that permit a return to the simplicity of childhood (this assessment of the writer clearly identifies an auctorial point of view) (pp. 141-143). The priest's admonitions reveal the problematics of the garden/cage dialectic in a simplistic fashion, and they even appeal to the vague possibility of the synthesized solution. Calling for a return to the simplicity and wonderment of childhood is a clear evocation of tradition but remains undeveloped by the narrative. It replaces the metatype with a phenotype in the dialectical quest for a fruitful synthesis of self-knowledge and understanding. In the priest's mouth and in the context of the whole narrative, it is more of a restatement of conventional morality than anything else. An appeal to an order applied from the exterior rather than generated internally operates as a _deus ex machina_, an imposed precept and not an evolved perception. In the end, Nipsya's soul turns white. Canada itself becomes a redeemed way of life, offering the best of both civilized and primitive existence under the aegis of superior Christian ethics to whoever will venture westward.

Another novel which makes use of the Native as symbolic character, and quite far from Bugnet in intention, is Leonard Cohen's _Beautiful Losers_ (1966).[214] The novel's structural metaphor is contained in the query, "What did F. mean by advising me to go down on a saint?" (p. 95) F. is the narrator's double, though he also appears to be a separate character. The saint, Catherine Tekakwitha, is also given a double, the narrator's dead native wife, Edith. The connections between these doubles is complex and extended, but these connections are the basis of a strong structural dialectics. It is the narrator who finds himself in a cage, as symbolized by his vocation of historian, his subterrenean apartment and the city of Montreal. There are many other cage extensions as well: the movie theatre; the city streets, and history itself. The historical narrative of Catherine's life and the Jesuit exploits in the New World enclose the past and present, while blocking the future. The symbolic and mystical gardens offered by religion and sex are in fact cage paradoxes. These garden facsimilies are contained in the mind of the narrator and F. The _petit espace de liberté_ is represented by the treehouse where the narrator has found his last temporary refuge. In this retreat, he contemplates the meaning of all the events of his life, of history, and of Catherine's saintliness. Hence, the question, "What is a saint?" (p. 95) which follows upon the first question quoted earlier above. F.'s advice comes early in the novel in a diatribe against the state of the modern world; he exhorts the narrator to abandon the past for the present (". . . aim yourself at the tinkling present." - p. 12), and advises: (p. 12)

> Fuck a saint . . . find a little saint and fuck her over and over in some pleasant part of heaven . . . find a little saintly faker like Teresa or Catherine Tekakwitha or Lesbia . . . fuck her for your life . . .

The reference to the saintly faker is also a reference to "some glimmering of fake universal comprehension" (p. 16), which in turn is a reference to spurious understanding, or to false solutions. The glimmer of real understanding comes in the narrator's poetic perceptions of his relationship to the world, its past, present, future and all its life: (p. 16)

> Sometimes after I have come or just before I fall asleep, my mind seems to go out on a path the width of a thread and of endless length, a thread that is the same

> color as the night. Out, out along the narrow highway sails my mind, driven by curiosity, luminous with acceptance, far and out, like a feathered hook whipped deep into the light above the stream by a magnificent cast. Somewhere, out of my reach, my control, the hook unbends into a spear, the spear shears itself into a needle, and the needle sews the world together.

Such perceptions begin to evolve into understanding during the treehouse sojourn, and come to light in the long interrogation of F.'s advice and the answer to the question, "What is a saint?": (pp. 95-96)

> A saint is someone who has achieved a remote human possibility. It is impossible to say what that possibility is. I think it has something to do with the energy of love. Contact with this energy results in the exercise of a kind of balance in the chaos of existence. A saint does not dissolve the chaos; if he did the world would have changed long ago. I do not think that a saint dissolves the chaos even for himself, for there is something arrogant and warlike in the notion of a man setting the universe in order. It is a kind of balance that is his glory. He rides the drifts like an escaped ski. . . . Something in him so loves the world that he gives himself to the laws of gravity and chance. Far from flying with the angels, he traces with the fidelity of a seisomograph needle the state of the solid bloody landscape. His house is dangerous and finite, but he is at home in the world. He can love the shapes of human beings, the fine and twisted shapes of the heart. It is good to have among us such men, such balancing monsters of love. It makes me think that the numbers in the bag actually correspond to the numbers on the raffles we have bought so dearly, and so the prize is not an illusion.

The "balance in the chaos of existence" remains problematic, nevertheless, because the narrator is forced yet to ponder, "But why fuck one?" (p. 96) An impression of the answer is made by recalling the first act of love shared with Edith which is also the moment of being conscious of not being alone: "I was part of a family." (p. 96) The feeling never recurred with Edith. And Catherine becomes the promise for regaining the feeling.

To regain the feeling, the narrator strives to overcome the force of analogy; that is, the narration avoids equating perception with external reality. Analogue understanding is imperfect because perception and reality do not have a one to one relationship. Thus, the spear and needle that tie the world together possess a meaning beyond the mere connection of all things. History loses its chronological significance by becoming consciousness of time as whole and not flux. The metaphor of going down on a saint is also one of divining or seeking the epiphany of the eternal moment. The narrator strives from analogy to homology of understanding. This is apparent in the narrator's transformation into the dirty old man of Book Three in the novel. This event is foreshadowed when Catherine's uncle, during the narration of the Long House mating ceremonies, merges into the ceremonial activities through the medium of his memory ("All his girls came back to him, all his ferny intercourse . . ." - p. 130), when "he suddenly knew the meaning of the greatest prayer he had ever learned . . . the greatest and most sacred formula . . . - I change, I am the same, I change . . . " (p. 130) This prayer, repeated for twenty-six lines, is an epiphanic revelation of the human essence. Its spiritual meaning is echoed in another prayer, "God is alive. Magic is afoot. God is alive. Magic is afoot. God is afoot. Magic is alive." (p. 157) The prayer comes from Book Two, F.'s long letter (epistle) to the narrator. Because it is F.'s letter, and because of F.'s position as the narrator's ironic double, it contains a very important message: "A diet of paradox fattens the ironist not the psalmist." (p. 162) F. is the ironist and the narrator the psalmist. Together they produce the conclusions set forth in Book Three where the narrative point of view changes from personal to impersonal. The narrative persona has evolved fully; this evolution seems to represent a synthesis. The narrator/F. character is now an old man whose memory no longer stirs up the past (p. 230). It is spring, the season of new beginnings. The old man comes down from the tree (cross) house in the forest. He hitchhikes to the city. He is given a ride by a young Native girl who engages him in a sexual activity while driving. She drops him at the movie theatre. During the feature, the old man is accused by the patrons of being all the things he was in the previous two Books. His metamorphosis is completed during a political riot: " . . . he disintegrated slowly . . . he began to reassemble himself. . . . His presence was like the shape of an hourglass, strongest where it was smallest . . . where he was most absent . . . because the future streams through that point, going both ways." (p. 241) The image is a poetic figuration of the universal solution. The narrating "I" has succeeded in its first intention, stated at the novel's beginning: "I've come after you, Catherine Tekakwitha. I want to know what goes on under that rosy blanket." (p. 3) This intention and the structural and thematic dimensions of going down on a saint, of burrowing under the blanket, are further revealed in Book Two when Edith breaks into ancient Greek: "I am Isis born, of all things, both what is and what shall be, and no mortal has ever lifted my robe." (p. 183)[215] The unification of Catherine, Edith, Isis, the Blessed Virgin and Mary Voolnd creates a homology of understanding and wholeness. The impersonal narration of Book Three testifies that a solution to the riddle of the blanket and the synthesis of time's fluidity has occurred. The last paragraph of the novel reverts to the narrating "I", and forms a final prayer. The novel ends with both an irony and a psalm: "The end of this book has been rented to the Jesuits." (p. 242); "Welcome to you, darling and friend, who miss me forever in your trip to the end." (p. 243) The synthesized solution comes to light, and though dressed as a prayer, it is robed in paradox forever.

Quite different from Cohen's novel, but striving for the same timeless understanding, is Ernest Buckler's The Mountain and the Valley (1952).[216] More so than Cohen's, Buckler's novel demonstrates a direct affinity with the pastoral tradition and all its implications. The valley represents a garden enclosure, physically confined by the mountains and designated by the village name of "Entremont" (p. 13). Its natural boundaries demarcate a world inside and another outside. This demarcation offers the protagonist, David Canaan, a choice between the two. It is the traditional choice between a temporary retreat in the garden and a venture into life outside, either for the first time or yet another time. The narrative of David's growing up in the valley encapsulates a garden experience as nurtured by a sense of communion between nature and man; as David's father says, "My land fits me loose and easy, like my old clothes". (p. 157) It is also a garden experience nurtured by the communion of family members, and members of the local community. The attachment to the farm and the valley contains many, if not all elements of the pastoral: daily rural routine of an existence which embodies a moral and social order that is providential (p. 23). David's character is imbued with the qualities of this safe existence; however, his peculiar sensibilities represent a flaw of character because he cannot accept the qualities of such an existence with disinterest. He perceives that the garden enclosure formed by the mountains and valley, though safe and sane, does not guarantee freedom from the frailties that affect all human life. The pastoral interlude unfolded in Chapter Seven (pp. 53-59) is also a description of David's growing awareness and perceptivity. He will become the estranged individual in the group. The group cannot view itself except as a contented society. One individual member emerges who is able to penetrate beyond the pastoral qualities, and David is the one. But the novel is a narration of his personal incapacity to evolve from perceptive individual to artistic voice of the group that nurtures him.

The growth of the individual occurs in Buckler's novel in much the same way it does in Gabrielle Roy's La Route d'Altamont, and David's budding awareness with his sense of being apart matches that of the central character in Rue Deschambault. In all three novels, it is education and the germination and growth of awareness and insight that represents the interloping of the world outside into the secure life of the protected space. The teacher in Buckler's novel is the unwitting instrument of penetration (Chap. Eleven). The intrusion by instruction of the external world is further advanced by the education of David's sister Anna in Halifax. There is even a consciousness of the disruptive consequences of the Halifax education (p. 132); the world beyond is a dangerous place in spite of its advantages.

The mountain is the physical symbol of David's powers of perception and his desire to articulate them. It also represents the *petit espace* which David must reach in order to replenish his personal resources: "Everyone has one place that seems like his own, one place he wants to take his friend. With David, it was the mountain." (p. 144) He knows his aloneness stems from the ability to see what others cannot He feels stranded. Standing on a bridge, "He began to sob. He sobbed because he could neither leave nor stay. He sobbed because he was neither one thing nor the other." (p. 171) Having come to the conclusion that his education is an impediment rather than an expedient (p. 163), David begins to experience the beginnings of understanding: "There would be instants when the simplest things . . . would be suddenly, sweepingly, shot with universality. As if he had happened on some shockingly bright phrase in the very language of meaning." (p. 195) The experience of understanding begins to mature: "Then came the rush of communicativeness from everything he looked at, as if in congratulation. Then his new need to possess these things by describing them exactly in his mind." (p. 201) David, nevertheless, is kept on the farm by the duty of stewardship imposed by the pastoral tradition (p. 227). But the dullness of such duty does not dismay him. He achieves a sense of self-sufficiency (p. 228), and having done so he is able to see the changes that have made his life and duty a paradox: (p. 229)

> His neighbours had changed, as the village had changed. The road was paved now. There were cars and radios. A bus line passed the door. There was a railway line along the river. With this grafting from the outside world, the place itself seemed older; as the old who are not remembered are old.
>
> And the people lost their wholeness, the valid stamp of the indigenous.

The machine has invaded the garden; the cage begins to merge with it. David is not transmuted by the changes; "in his isolation he was not islanded from the true spirit of the changing times" (p. 229). In other words, the dialectics of garden and cage begin their synthesis: "He had been born with a condition for universality within him. . . . his first response was not adaptation but recognition." (p. 229) He comes to understand that his life apart is a form of sustenance. This sustenance leads him to write his first story. His comprehension becomes universal; he perceives the mutability of all things, the passiveness of existence and the dissolution of personal ties as a result of changes in people's environment. The city is the symbol of dissolution (p. 261). The town/country opposition is finalized in this symbol. The wooded hills remain as a primitive garden, an untouchable centre of stillness against change, "like the shutin time of a dream" (p. 265). The mountain woods reveal that the petit espace is a time-locked space and changeless moment: "It was like the intactile landscape of a dream." (p. 269) The fact that David touches the landscape and sees the dream only at the end of his life suggests that as *pastor fido* he has become imprisoned in and by the garden. To achieve a synthesis of the dialectics of his paradox he must step into the timelessness of the *petit espace de liberté*. The second part of the Epilogue (Chap. Forty) is the narrative of his "translated" experience: "It was as if time were not a movement now, but flat. Like space. . . . It was as if the slope of time had levelled off at this moment." (pp. 287-288) As his understanding begins to coelesce, the experience of the universal solution unfolds: "It was the complete translation to another time. There is no shock so sweet, no transfiguration so utter." (p. 289) We are assured the epiphany is real: "It is not a returning: you are there for the first time, immediately. . . . you can begin again . . ." (p. 289). Unlike other experiences of the universal solution which permit a return and renewal of life, David, like Pierre in *La Montagne secrète*, can only vivify his understanding and the expression of it by merging his life with the timeless liberating space: "He must *be* a tree and a stone . . . the exquisite parching for the taste of completion . . ." (p. 292). Like Pierre Cadorai, he wishes to leave a record of his revelation ("I will *tell* it" - p. 298); but he dies with his secret knowledge. His death is his record. The snow covers his body, making it an indistinguishable part of the landscape. His spirit is released: the image of the partridge rising into the air, and then swooping downwards over the far side of the mountain.

The novels of Roch Carrier, in spite or because of their black and ironic humour, also share in the pastoralist tradition which opposes refuge and retreat to a time and space that negate them. In his trilogy (La guerre, Yes Sir!, Floralie, où es-tu?, Il est par là, le soleil, Montréal, 1968, '69, '70), he explores the relationship between a system of values, the actions it precipitates and the time and place that enfold it. In a crude way each novel represents a part of the dialectics under study. A time past is presented in the second book, being an account of the young days of the parents in the first novel. It is set in the same rural area of Quebec and tells an ironic and humourous story about love and marriage. Floralie's first intimate experiences with an itinerant Italian become her paradigm of love, against which she measures her husband. His suspicions about her virtue conduct the action along the lines of traditional farce; and as the action unfolds during a journey, the narrative also bears strong resemblances to a mediaeval tale. The novel falls clearly within a long tradition. In the end, love and honour are saved. Such nostalgic humour gives the narrative a garden-like aura. In La guerre, Yes Sir!, the setting serves as cage (a rural village enclosed in its own ignorance and prejudices). The war in Europe opens access to the world outside (at the same time enclosing the world in its own folly). The third novel represents a journey beyond the rural cage (perverted garden), and is a tale of quest for a better life beyond the past-encrusted village way. The object of the quest is symbolized in the book's title. Carrier's trilogy only crudely matches the progression garden/cage/universal solution because it does not develop the necessary spatial and temporal imagery. Nonetheless, the imagery is implicit to an extent in the setting, action and characterization. The imagery and its overt thematic meaning could be developed; but, Carrier's novels remain an imperfect example of the garden/cage dialectics, while showing how the same dialectics function positively in the exposition of a particular theme through the modes of irony and black humour.

A final example of narrative dealing with the typology, narrative in the centre of the modern tradition, is provided by Malcolm Lowry's novel, Under the Volcano (1947).[217] Lowry's narrative deals with the dialectic inside an existential perspective: man's predicament in the modern world (it must be recalled here that modern is not a mere chronological designation). It would appear that Lowry intended to pursue this predicament along the lines of Dante's Divine Comedy;[218] or at least, in trilogy form bearing a structural relationship to Dante's three books. Their parallel parts are Under the Volcano, Lunar Caustic (1968) and the final story in Hear Us Oh Lord From Heaven Thy Dwelling Place (1961).[219] Much has been made of the use of myth and symbol in Lowry's work, especially in the first novel;[220] and an extensive use of allegory has been demonstrated.[221] Upon examination of the primary and secondary sources, the impression emerges that Lowry in Under the Volcano availed himself to a great extent of a structural technique that closely resembles Dante's use of the four levels of meaning.[222] On the first level there is the story of an alcoholic British Consul's last day on earth; on the second, it elaborates a Faustian allegory of descent into hell and death of the soul; on the third level, there is the lesson to be drawn from the Consul's life and death and the opposition between Hell and Paradise; on the fourth level, there is the intimation of salvation and redemption in the Good Samaritan episodes and a vision of Paradise. These analogies with Dante are general and imprecise, yet they do provide illumination of both thematic and structural qualities of the narrative that cannot be overlooked. They also expose a strong relationship with the dialectics of the typology, one that will bear up under scrutiny.

Under the Volcano is a complex narrative of action that takes place over twelve hours in a single day. It is an account of Geoffrey Firmin's last hours of life. The ex-British Consul is an alcoholic who finds his life stranded in Mexico in 1938; "but the name of this land is hell" (p. 42), he writes in one of his letters to his estranged wife. As a modern Inferno, the narrative constructs an intricate imagery of a dry and moribund landscape dominated by two large volcanoes. To be under them is to be in hell. The novel's twelve chapters are divided in a way that illuminates the points of view of the three main characters: the Consul, his half-brother Hugh, and the Consul's ex-wife Yvonne. The most significant chapters are five, ten , twelve (the Consul's), six, eight (Hugh's), nine and eleven (Yvonne's). These chapters more than the remaining ones reveal the central concerns of the narrative: the existential crisis that each character finds himself in. The crisis lies in the inability of each character to find himself or define himself in and by the relationship with each other character. It expands in a narrative of suffering and dissolution. Each character has a reference point in the past which has been lost or which remains untransformed in the present. The Consul cannot re-vivify his love for Yvonne, while she finds her love for him destroyed by his addiction; and Hugh is unable to escape his romantic illusions of passionate and intense involvement or action, illusions that keep dissolving with every attempt to be a politically and morally *homme engagé*. Haunting each character in his personal hell is some event or events out of the past which cause great guilt: Firmin's actions as naval officer in the First War; Hugh's failed career as lionized troubadour; and Yvonne's Hollywood career. Along with the Wasteland, Hell is the archetypal cage. Mexico becomes that cage in both images.

The three characters are together for the last time. The revelation of their days gone-by contrasts starkly with their present condition. The garden around the Consul's house is overgrown, wild and infested with snakes and scorpions (p. 313). The ruined garden provokes the Consul to muse upon its significance; he remembers a sign at the municipal park: "¿*Le Gusta Este Jardin*? ¿*Que Es Suyo*? ¡*Evite Que Sus Hijos Lo Destruyan*! (p. 132) By deliberately mistranslating, he turns the memory into a moment of self-revelation: "You like this garden?

Why is it yours? We evict those who destroy!" (p. 132) The Consul has described his own condition as a post-lapsarian problem; he is Adam cast out and exiled. The image, however, does not serve exclusively as a thematic thread; it also represents a central structural principle. The Consul is the one who has destroyed the garden (the prototype from the past) and turned it into a jungle (antitype) (p. 136). The significance of his having done so does not escape him; and he realizes that there is a dialectical route to be taken to recovery. He links the contrast between prototype and antitype (past and present garden) with a cynical irony: ". . . in fact I expect Rousseau to come riding out of it at any moment on a tiger." (p. 136) The recall of the pastoral tradition[223] is ironic but intentional, for it indicates a perception of one's condition as post-lapsarian and a recognition of the dialectics implicit in such a profound perception. The Consul is the Savage who is not Noble. The fact that the motifs from the pastoral tradition and the descent into hell occupy such a central position in the narrative, and the fact that the three main characters conduct a research of their pasts in order to clarify their futures indicate that the narrative itself is a reflection of the same dialectics. Narrative is not merely a simple account of the elaboration of certain themes; it is also the mirror of the problematics of the meaning it seeks after and wishes to establish. In this case, the garden of the past is the Consul's love and life shared with his wife in many idyllic settings and moments of plenitude in different countries, including Mexico. This garden transforms into a dream of the future, beyond hell, in the temperate zones of a nordic paradise. This is the dream of British Columbia and the forested island (pp. 123-124). The dream also becomes Yvonne's dream, the vision of a space far away from the infernal present, the means of regaining life and love with Geoffrey. It is the recognition that a *petit espace de liberté* is an absolute necessity. The narrative cannot proceed with the examination of the characters, their condition and their fate without the notion of the *petit espace*.

Hugh's predicament serves to put Geoffrey and Yvonne's into greater contrast, as he is the only one to survive at the end. He feels himself stranded in the middle of life: " - *Nel mezzo del* bloody *camin di nostra vita mi ritrovai in* . . . " (p. 154). The dark forest that Hugh leaves off the citation is Mexico and the world situation: fascism, the Spanish Civil War and the impending world war. Hugh's voyage through life, symbolized by the uneventful ship voyage undertaken before going to Cambridge, has led him finally to Hell. Geoffrey's voyage through life, symbolized by his naval duty in the First War and a succession of consulships, has led him to the same place; along with Yvonne who has travelled from simple farm past to movie career to marriage and finally, to death in Mexico. Even though the three find themselves in the dystopia of Mexico, they are not totally helpless and without hope. They possess one thing which Hugh beholds in its full ironic light: " . . . A little self-knowledge is a dangerous thing." (p. 184) The dialectics are fully recognized, and the narrative has set the necessary course to follow; an attempt of synthesis must follow. Geoffrey recognizes that his addiction is both psychological and symptomatic, a symptom of a degenerating moral vision and an incapacity to expunge guilt for the sake of feeling guilty. This condition seems to have been nurtured by an obscure incident during his naval duty, an incident that has assumed the proportions of an Original Sin: the possibly deliberate incineration of German prisoners under his care. Yvonne's guilt stems from her infidelities as the spouse of a hopelessly addicted British functionary. Though their marriage has faded after its passionate romantic beginning, the conviction remains for both that sins can be washed away because "_No se puede vivir sin amar_" (p. 213). And it is love of all kinds that must be made manifest and in every action. Geoffrey is well-aware of the probability of self-destruction. He actually perceives his as an existence in Hell. Gazing at a bar painting entitled, _Los Borrachones_, he is struck by his ability to assess the depth of his condition: "Suddenly he felt something never felt before with such shocking certainty. It was that he was in hell himself. At the same time he became possessed of a curious calm." (p. 203) He has grasped the dimensions of the garden/cage dilemma. He feels the calm that precedes calamity.

The incident in Chapter Eight involving the beaten and dying Indian highlights the force of guilt that possesses the three characters. The failure to intervene with help, to act out of Samaritan love, refocuses on the homology, paradise/garden/love and Hell/cage/inaction.

There is an inseverable connection between landscape and inscape (the total being), so that the homology is not simple thematic parallelism but structural metaphor. Without this the narrative would falter and stop at the second level of meaning. The dialectical relationship of paradise/garden/love and Hell/cage/inaction (inscape and landscape) necessitates involving the idea of the universal solution; otherwise there may be no purpose served in the narrative by Hugh's survival. The synthesized solution exists in potentiality for Hugh, and is dynamically reflected in his struggle to decide whether or not to go to Spain; it only exists as a conceptual reality for Geoffrey and Yvonne who both dream of a northern retreat but do not move toward it: "Instantly Hugh's shack began to take form . . . But it was not a shack - it was a home!" (p. 271) There follows a long lyrical description of the shack, its location between the forest and sea, and of life there. The description ends: "And it was possible. It was possible! It was there waiting for them." (p. 271) The same as all gardens of love, this one is self-contained and self-sufficient, a haven (p. 273). Yvonne begs to leave Mexico, to start north; Geoffrey's agreement is also a plea to get away (p. 278). But they are seeking to leap to the synthesis without the stop in the petit espace; and they recognize the difference in the two: "'This isn't just escaping, I mean, let's start again really, Geoffrey, really and clearly somewhere. It could be like a rebirth.'" (p. 279) The Consul, however, succumbs to the hallucinogenic heaven of mescal, the devil's elixir. Sensing doom, he prays for his release, if not for himself for his loved one: "'. . . in spite of God's mercy I am still alone . . . I am still in agony. . . . Please let Yvonne have her dream . . .'" (p. 290). His prayer also extends to himself in a symbolic form of reneging: "' . . . deliver me from this dreadful tyranny of self. I have sunk low. Let me sink lower still, that I may know the truth. Teach me to love again, to love life.'" (p. 291) The Consul seeks freedom from artificial paradises that are in fact infernal entrapments. He prays for his redemption; but he cannot resist the irony of his predicament: "'I love hell. I can't wait to get back there. In fact I'm running. I'm almost back there already.'" (p. 316) Clearly, l'enfer c'est soi-même.

The final two chapters of the novel provide its climax. Chapter Eleven is the story of Yvonne's last hour of life and her sudden self-illumination, which stems from recognition of the garden/cage dialectic. That dialectic characterizes her existence and relationship with the Consul. The cage metaphor is used to project her illumination. At one of the cantina stops, she notices an eagle imprisoned in a wooden cage set between two entwining trees (cross). This image reflects the crises of her life: love caught in the web of its own contradictions inside the garden of its aspirations. It is a lyrical description of an epiphanic moment; Yvonne releases the bird (p. 321). The description also evokes a structural metaphor: the synthesized solution is real, even if unobtainable. It can be perceived. The emotion that infuses Yvonne at this moment is the feeling of fire; the fire lights the possibility of the solution. Combined with the effects of mescal, the feeling is like a spiritual hallucination: "But no, it was not herself that was on fire. It was the house of her spirit. It was her dream." (p. 327) The vision is ironic at the same time, for it portends the disaster that is to follow. Heaven is glimpsed, but escapes the grasp. Her understanding is clarified by Geoffrey's scribblings on an old menu: "Some years ago he started to escape . . . this poor foundered soul/who fled north . . ." (p. 331). Flight north is flight away from hell and to refuge. With the dream of northern space firmly rooted as a spiritual counterweight to the infernal moments of the present, Yvonne dies, accidently killed by a frightened horse. In the space between life and death, Yvonne beholds the northern vision: "But the house was on fire . . . . the dream was burning . . . Geoffrey and she, inside it . . . wringing their hands, and everything seemed all right . . . " (p. 336). The image is paradoxical, suggesting both punishment and purification. The impression parallels the death of Faust's Margarite (an important structural motif in the whole novel): "And leaving the burning dream Yvonne felt herself suddenly gathered upwards and borne towards the stars . . ." (p. 337).

Chapter Twelve is the account of the Consul's final hour of life, alone but feeling safe: ". . . this was the place he loved - sanctuary, the paradise of despair." (p. 339) He reads an old letter from Yvonne: "'You are walking on the edge of an abyss where I may not follow.'" (p. 347) His feelings clarify, in spite of the mescal: "He wanted Yvonne at this moment . . . wanted more than ever to be forgiven, and to forgive . . ." (p. 348). He is Faust asking for the benefit of hindsight: ". . . out of this suffering something must be born, and what would be born was his own death . . ." (p. 350). He too has the vision of the synthesized solution, of its possibility: he spies a picture of Canada on a calendar, a picture of a northern forest and river (p. 352); he thinks of his island in the British Columbia lake (p. 353). He perceives it as "an undiscovered, perhaps undiscoverable paradise, that might have been a solution, to return there, to build . . . ." (p. 354). All this occurs before the actual event of his murder/execution, and as such serves the necessary function of structural catylist to complement the garden/cage dialectics. His executioners are, ironically, the keepers of the prisons: the Chief of Police, the Chief of Rostrums and the Chief of Gardens. His keepers are his killers. They throw him into the depths of a ravine. Death is the irrevocable solution. Of the two possibilities for redemption, the Consul is dealt the more conventional: sacrificial death for spiritual renewal. Under the Volcano is Hell's tale. Heaven is only imagined, glimpsed but not grasped.

In Conclusion:

It has already been stated above that there are significant differences between theme and structure; that is, between the formation of the two. It has also been stated that the two are not separable in absolute terms. In analysis, any number of themes from a number of works can be made to co-exist. They do not, however, co-exist in any way other than paradigmatically; not unless a synthesis is attempted.

In such a case, a synthesis cannot occur if analysis is only diachronic. When synthesis does occur, it will reveal a relationship that is both diachronic and synchronic. This is a relationship between the selection from tradition and the combination of form.

It is not the intention of this study to discredit thematic interpretation of literature as a bona fide critical endeavour. Such an interpretive function is real and valid. Rather, it is intended to demonstrate that thematic interpretation is limited by its own co-ordinates. It helps establish tradition and to illuminate a dialectical part of literary history. It does not, however, fully account for the formation of literary works by implying that the use of tradition by various authors also constitutes an attendant progression in the use of forms. Generic development in literature has more to do with the imperatives of expression rather than the choice of thematic material. Hence, if an interpretation of a literary work does not examine the connection between thematic meaning (intertextual relationships) and structural meaning (intratextual relationships), it performs a limited critical task. This study seeks to broaden that task by focusing on the connection of meaning in order to show that a structural typology can be established between works. The typology itself comes into being when it can be demonstrated that a particular thematic treatment requires a certain structural formulation, thereby creating a unity of meaning and form. At this point, it must be stated that this unity is not to be equated with stylistic choices but rather with narrative process. Stylistic choices are accidental to narrative structure. That is, they are not dialectical components of the typology.

The last few novels discussed in this chapter have been included to demonstrate the foregoing conclusion. Stylistically, they diverge; but typologically they tend to converge. They also lend support to the central thesis that a structural typology exists as formed within the works of certain authors, and that this typology is not superficial nor incidental but serves as a controlling principle. If interpretation dominates the critical activity, there is a danger of losing sight of the text and of theorizing without its support. It must be asserted, therefore, that the text is preeminent and necessarily requires a linguistic and philological analysis. Nevertheless, the analysis is not terminated unless there is a synthesized organization of its findings, which perforce occurs in the elaboration of a typology. Dealing with contemporary authors eliminates much of the need for historical and philological investigation, and facilitates the discovery of the conformation of social structures in works of art. But it does not relieve the necessity for formal analysis, a necessity which must also remember that literary criticism has a hermeneutic aim. There is an ineffaceable need of the synthetic function in any critical activity.

The terminology garden, cage and universal solution fulfills that need. It demonstrates that the dialectics of structure (the controlling hypothesis of any work) form the dynamics of theme as well, and that theme cannot be extracted from its textual formulation without structural synthesis. Otherwise, theme remains inert. The use of various nouns and adjectives to denote what is garden, cage and universal solution in this study derives from the continuity of tradition and its constant re-articulation in the modern mind. Therefore, terms such as pastoral and so on denote a simultaneous reference to tradition and the reformulation of its meaning within contemporary contexts. The contemporary authors that occupy the centre of this study all atest to a modern urban culture, and while they cannot realistically espouse a return to a rural past they do reintegrate that past psychologically by using literary history in such a way so as to reveal the organicity of all existence. Because life today seems to preclude the ingenuous opposition of rural and urban, a mediating factor between these extremes is a necessity. Such is the function served by the universal solution. It vivifies the atavistic nature of the garden and its indelibility in the human psyche, regardless of the vast permeation of urbanism and its cages.

Aesthetically, the mediation performed by the universal solution is represented by the moment of aloneness in a liberating space, looking inward not outward, totally absorbed in one's own vision. There is, of course, a sympathetic connection between inner and outer landscape. The connection is more than is conveyed in a simple pathetic fallacy. It involves the fusion of a moment of timelessness with a unit of dimensionless space. A paradox, to be sure; but then human perception can only co-ordinate two such intangibles as timelessness and dimensionless space through their opposites. The garden as a remembered or subconscious experience initiates the reaction against its antithesis, the cage. The force of the reaction will either dissipate into inertia or generate a new action. The new action issues from the dialectics of garden/cage through the medium of the liberating space, the garden facsimile where the experience of the cage is transformed. The garden cannot be re-created because it is innocence without experience. Its life is approximated in order to come to terms with the fundamental antitheses of cage life. The generation of new action from the confrontation in the liberating space will depend on the degree of transmutation or synthesis of understanding. Such an understanding as embodied by the universal solution is not mere rational comprehension: it is that combined with moral apprehension. The combination forms a unity of knowledge that is simultaneously an experience. It is a total experience that allows an answer to the paradox of all knowledge: one knows by knowing.

The typology garden/cage/universal solution is clearly traceable in Gabrielle Roy but problematic in Margaret Laurence. It is parody in Anne Hébert, and easily established in Margaret Atwood. The typology, however, must be able to trace specific motifs: those of the garden and the pastoral. Motifs of the cage abound in a plethora of negative images and symbols; yet certain symbolic characteristics are necessary to set up opposition with the garden (e.g., aridness, infertility, disease, airlessness, etc.). The universal solution will generate its own characteristics, depending on the manner in which the narrative makes dialectical use of the indispensable motifs of the garden. The use of these motifs must form into a theme of quest for solution to a garden/cage opposition. Thematic and narrative dialectics therefore combine, giving rise to a structural solution that becomes an observable typology.

NOTES

[1] Hugo McPherson, "The Garden and The Cage: the Achievement of Gabrielle Roy", Canadian Literature, no. 1, (1959). The title and subject of my thesis has been derived from this article.

[2] a. European Literature and the Latin Middles Ages, trans. W. Trask, (New York, 1963);

b. The Myth of the Eternal Return, or Cosmos and History, (Princeton, 1954);

c. Some Versions of Pastoral, (New York, 1950);

d. The Earthly Paradise and the Renaissance Epic, (Princeton, 1966);

e. The Myth of the Golden Age in the Renaissance, (New York, 1972);

f. A Documented History of Primitivism and Related Ideas in Classical Antiquity, (Baltimore, 1935);

g. The Machine in the Garden, (New York, 1967);

h. Meaning and the Visual Arts, (New York, 1955);

i. The Oaten Flute, (Cambridge, Mass., 1975);

j. The Enclosed Garden, (Milwaukee, London, 1966).

[3] Giamatti, pp. 11-15.

[4] Giamatti, p. 16.

[5] Curtius, chap. 10, "The Ideal Landscape".

[6] Curtius, pp. 185-186.

[7] Giamatti, p. 38.

[8] Giamatti, p. 39.

[9] Poggioli, p. 4.

[10] Poggioli, p. 5.

[11] Giamatti, p. 64.

[12] Poggioli, p. 6.

[13] Poggioli, p. 7.

[14] Poggioli, p. 9.

[15] Levin, pp. 34-35.

[16] Levin, p. 36.

[17] Curtius, p. 190; see also Bruno Snell, The Discovery of the Mind, (1965); especially the last chapter.

[18] Levin, p. 37

[19] Levin, p. 59.

[20] Poggioli, p. 23.

[21] Panofsky, chap. 7. Death in the garden as well as the cage is significant in the writers herein studied.

[22] Poggioli, p. 23.

[23] Poggioli, p. 30.

[24] Poggioli, p. 34.

[25] Poggioli, p. 39, calls this the "common denominator".

[26] Gérard Genette, "Métonomie chez Proust", Figures III, (Paris, 1972). This is an analysis of metonomy and metaphor where Genette demonstrates how metonomies turn into patterns of repetition which turn into metaphor. The significance of his findings is to be understood in relation to the work on metonomy and metaphor by Roman Jakobson.

[27] Levin, chap. 3, "Geography".

[28] Levin, p. 60.

[29] Levin, pp. 60-61; the same attention is focused on the South Pacific, in particular as regards Polynesia. cf. Melville's Taipée.

[30] Levin, p. 65.

[31] Levin, p. 79.

[32] Giamatti, p. 95.

[33] Giamatti, p. 96.

[34] Giamatti, p. 98.

[35] Giamatti, p. 102.

[36] Giamatti, pp. 102-103.

[37] Giamatti, p. 105.

[38] Giamatti, pp. 118-119.

[39] Hawthorne's story "Rapaccini's Daughter" represents a high point in the 19th century use of the enchanted garden as dangerous garden.

[40] Stewart, pp. 110-116.

[41] Stewart, p. 124.

[42] Stewart, p. 140.

[43] Poggioli, p. 31.

[44] Poggioli, p. 28. This is also part of Diderot's thought as expressed through the "Dialogue" in Supplément au voyage de Bougainville.

[45] Poggioli, p. 180.

[46] This idea resounds in Romantic literature. Particular examples can be found in Novalis' Heinrich von Ofterdingen, Poe's "The Landscape Garden", Nodier's La Fée en miettes, the stories of Villiers de l'Isle Adam and the tales of Hoffmann.

[47] cf. Leo Marx, op. cit., and E.D. Blodgett, "Cold Pastorals", Canadian Review of Comparative Literature, vol. vi, no. 2 (1979), Special Issue: Comparative Canadian Literature.

[48] Blodgett identifies these authors in his article, and demonstrates how they have either glossed or misunderstood pastoral in Canadian literature. This article is definitive on the subject.

[49] See in particular Blodgett's discussion on the novel, Beautiful Losers.

[50] Blodgett, pp. 193-194.

[51] For example, is it tenable to argue that there are only urban cages, and what has been the fate of the georgic tradition in history?

[52] Jean Piaget, *Structuralism*, (New York, 1971), p. 5.

[53] The notion of binary opposition is an ancient one. Lately it has received attention in structuralist theory; see Terence Hawkes, *Structuralism and Semiotics*, (Berkeley, 1977). It is Hegel's notion that all things tend to their opposite, from which tendency springs the force of process; see *The Encyclopedia of Philosophy*, vol. 3, (New York, London, 1967), pp. 435-458.

[54] The term derives directly from the idea of metatext as developed by Anton Popovič, "Aspects of Metatext", *Canadian Review of Comparative Literature*, Vol. iii, no. 3 (1976), pp. 225-235.

[55] Popovič, pp. 226-227.

[56] Anton Popovič, *Dictionary for the Analysis of Literary Translation*, (Edmonton, 1976).

[57] Popovič, p. 25.

[58] Edward Možejko, "Slovak Theory of Literary Communication" *PTL*, vol. 4, no. 2 (1979), pp. 371-384.

[59] Albert LeGrand, "Gabrielle Roy ou l'être partagé", *Etudes Françaises*, vol. 1, no. 2, (1965), p. 39.

[60] *Ibid.*, p. 39. The phrase is my own definition of LeGrand's ideas.

[61] The edition used in this study is the new one published by Beauchemin, (Montreal, 1973). Similarily, the editions used for the author's other novels are published by Beauchemin: *La Petite Poule d'Eau*, (1966); *Alexandre Chenevert*, (1954); *Rue Deschambault*, (1974); *La Montagne sécrète*, (1962); *La Rivière sans repos*, (1971); *Un Jardin au bout du monde*, (1975). The remaining two novels are used in the following editions: *La Route d'Altamont*, HMH, (Montréal, 1966); *Cet été qui chantait*, Les Editions Françaises, (Québec-Montréal, 1972).

[62] cf. Ramsay Cook, *Canada and the French-Canadian Question*, Toronto, 1966.

[63] Ringuet, *Trente arpents*, (Montréal, 1967).

[64] cf., Gérard Tougas, *Histoire de la littérature canadienne-française*, (Paris, 1960); Pierre de Grandpré, *Histoire de la littérature française du Québec*, 4 vols., (Montréal, 1969); *Archives des lettres canadiennes*, tome III, (Montréal, 1964); F. Dumont et J-C. Falardeau, *Littérature et société canadien-français*, (Québec, 1964);

R. Robidoux et A. Renaud, Le roman canadien-français du vingtième siècle, (Ottawa, 1966); J-C. Falardeau, Notre société et son roman, (Montréal, 1967).

[65] Cook, see chap. 5.

[66] This is a deliberate choice of the Jakobsonian distinction between metonomy and metaphor. Cf., Roman Jakobson and Morris Halle, Fundamentals of Language, (The Hague, 1956).

[67] Ibid., Part 2, chap. 5, pp. 77-78.

[68] Its original title, Bonheur d'occasion, has no English equivalent. The blues singer might translate it freely as "Happiness is a sometime thing", for it implies "chance" happiness, "grabbag" happiness, and "bargain" happiness - a deceptive, fleeting joy.

Hugo McPherson, "The Garden and the Cage: the Achievement of Gabrielle Roy", Canadian Literature, no. 1, (Summer, 1959), p. 51.

[69] Soeur Sainte-Marie-Eleuthère, La Mère dans le roman canadien français, (Québec, 1964).

[70] Falardeau, Notre société, pp. 80-88.

[71] Robidoux et Renaud, p. 87.

[72] Jacques Blais, "L'unité de Bonheur d'occasion", Etudes Françaises, vol. 6, no. 1 (1970), pp. 25-50.

[73] Albert LeGrand, pp. 40-41.

[74] Ibid., p. 44.

[75] Ibid., p. 46.

[76] Ibid., p. 47.

[77] André Brochu, "Thèmes et structures de Bonheur d'occasion, "Ecrits du Canada-français, vol. 6, no. 1, (1964), p. 206.

[78] Ibid., p. 207.

[79] See N. Frye, Anatomy of Criticism, (Princeton, 1957), pp. 158-242.

[80] cf., Ronald Sutherland, "Twin Solitudes", Canadian Literature, no. 31 (Winter, 1967), pp. 5-24.

[81] McPherson, p. 52.

[82] Max Dorsinville, Caliban Without Prospero, (Erin, Ont., 1974), p. 117.

[83] See Leo Marx, The Machine in the Garden, (New York, 1967). Marx explains the dialectics of encounter between technology and pastoralism in order to demonstrate how the former intrudes upon and finally destroys the latter.

[84] Dorsinville, p. 127, analyzes in terms of ghetto experience.

[85] Tougas, p. 157.

[86] McPherson, p. 49.

[87] cf., Victor Brombert, ed., The Hero in Literature, New York, 1969.

[88] Marc Gagné, Visages de Gabrielle Roy, Montréal, 1973, chap. 3.

[89] Gabrielle Roy, "Mon héritage du Manitoba", Mosaic, vol. 3, no. 3 (1970), pp. 73-75.

[90] François Ricard, Gabrielle Roy, (Montréal, 1975), p. 65.

[91] Ibid., p. 65.

[92] "Mon héritage du Manitoba", p. 78.

[93] There is a semantic relationship between "sauvage" and "selvage".

[94] Allison Mitcham, "The Northern Innocent in the Fiction of Gabrielle Roy", Humanities Association Review, XXIV, (1973), pp. 25-31. Antoine Sirois, "Le mythe du nord", Revue de l'Université de Sherbrooke, vol. 4, no. 1 (1963), pp. 29-36. Jack Warwick, The Long Journey, (Toronto, 1968).

[95] Sainte-Marie-Eleuthère, op. cit., p. 181.

[96] *Ibid.*, p. 181.

[97] John J. Murphy, "Alexandre Chenevert: Gabrielle Roy's Crucified Canadian", *Queen's Quarterly*, (1965), no. 2, pp. 334-346.

[98] *Ibid.*, p. 346.

[99] Gérard Tougas, "*Rue Deschambault*", *The French Review*, vol. 30, no. 1 (1956), pp. 92-93.

[100] Laurence Ricou, *Vertical Man / Horizontal World*, (Vancouver, 1973), p. 124.

[101] Andrien Thério, "Le portrait du père dans *Rue Deschambault* de Gabrielle Roy", *Livres et auteurs québécois*, (1969), p. 237.

[102] *Ibid.*, p. 237.

[103] LeGrand, *op. cit.*, p. 63.

[104] The terminology "consciousness of consciousness" is borrowed from Georges Poulet's critical notion of interior distance in a literary work between artist and reader. See John K. Simon, ed., *Modern French Criticism*, (Chicago), 1972.

[105] The majority of critics never fail to mention the imagery of movement, and almost always comment upon its structural function: cf. J. Blais, M. Gagné, A. LeGrand, H. McPherson and F. Ricard; also Antoine Sirois, *Montréal dans le roman canadien*, (Montréal-Paris, 1968).

[106] Blais, *op. cit.*, p. 44n; pp. 47-50.

[107] *Ibid.*, p. 45.

[108] *Ibid.*, p. 47; see also M. Gagné, *op. cit.*, "Pierre-Prométhée", Part 3, chap. 4, pp. 203-221. The allusion could also be to St. Peter.

[109] Sirois, "Le mythe du nord", p. 32. Sirois quotes inaccurately from the original, but still proves his points.

[110] See Boris Uspensky, *A Poetics of Composition*, trans. V. Zavarin and S. Wittig, (Berkeley, 1973). This book deals with the structural and typological uses of point of view in the composition of the artistic text.

[111] Popovič, Dictionary, p. 25.

[112] There could also be an allusion to the Gospel, namely, St. Peter's trip to Rome and his death.

[113] There is an analogy between this part of the novel and Poe's story, "The Oval Portrait", where the frenzied painter draws the life out of the woman he is painting to the canvas so that art kills its human subject. Any analogy between Gabrielle Roy and the Romantics is not fortuitous. She shares their idea of the artist as the different, shunned personality living on the marge between society and art. Her poetic vision is very Romantic in that it is one of an organic and dialectical relationship between man and nature. The progression garden (golden age), cage (trial and fall) and universal solution (millenium) is very much a romantic vision of history and existence.

[114] Ricard, op. cit., chaps. 4-5.

[115] Ibid., p. 128.

[116] cf., Michael Squires, The Pastoral Novel, (Charlottesville, 1974).

[117] Genette, Figures III, pp. 41-63.

[118] cf., Terence Hawkes, Metaphor, Critical Idiom Series, 25, (London, 1972).

[119] In order of publication, This Side Jordan (1960); The Tomorrow-Tamer (1963); The Stone Angel (1964); A Jest of God (1966); The Fire-Dwellers (1969); A Bird in the House (1970); The Diviners (1974).

[120] Mircea Eliade, The Myth of the Eternal Return or, Cosmos and History, trans. William Trask, (Princeton, 1974), p. 4.

[121] Eliade, pp. 20-21.

[122] Aristotle is attributed with the proposition that what is circular is eternal and what is eternal is circular.

[123] A history of narrative art might reveal a direct connection between early oral narration of cosmological and etiological events, geneology, history and folk fiction, and artistic narrative. In other words, beginnings and endings both thematically and structurally play a central role in any tale. The conclusion is generalized but valid nonetheless. What work of narrative art, in some way or other, is not a tale concerned with beginnings and endings, in some form or other?

[124] Mircea Eliade's many books serve as source material for the ideas contained in the preamble of this chapter. In addition to the book cited above, there are *Myth and Reality* (1963); *Patterns in Comparative Religion* (1958); *Rites and Symbols of Initiation* (1958); *The Sacred and the Profane* (1959); *The Two and The One* (1962); *Myths, Dreams and Mysteries* (1960); and *Shamanism* (1964). Also helpful was Jos. Campbell, *The Masks of God: Creative Mythology* (1968), and *The Masks of God: Occidental Mythology* (1964), both Penguin Books.

[125] Eliade, *Return*, p. 11.

[126] Clara Thomas, *The Manawaka World of Margaret Laurence*, (Toronto, 1975).

[127] *The Prophet's Camel Bell*, (Toronto, 1963); *Long Drums and Cannons: Nigerian Dramatists and Novelists 1952-1966*, (London, 1968).

[128] *This Side Jordan*, New Canadian Library Series N. 196, (Toronto, 1976); *The Tomorrow-Tamer*, New Canadian Library Series N. 70, (Toronto, 1970).

[129] For Eliade, archetypal repetition (rituals, rites, myths and stories) involves the effort to restore cosmological time (mythic time) and obliterate concrete time (history).

[130] Eliade maintains that there are two realities that concern the human mind and spirit, mythic and historical. The one is archaic, the other modern. The mythic contains cosmological time (time unified and unsegmented *ab origine*). Thus the tale of Africa's birth into history is one opposing mythic to historical time (unified versus unfolding time), or the archaic (village) to the modern (city). The opposition by itself enfolds a dialectical necessity of repetition and return.

[131] Thomas, p. 50.

[132] Thomas, p. 14.

[133] Thomas, p. 48.

[134] Thomas, p. 77.

[135] Thomas, pp. 124-129. There seems to be no reference for this information in the bibliography of Thomas' book.

[136] Eliade, p. 76.

[137] Mircea Eliade, Myths, Dreams and Mysteries, trans. Philip Mairet, (New York, 1960).

[138] Eliade, Myths, pp. 14-15.

[139] Eliade, p. 14; the relationship between myths and cultural values need not be pursued here. But it does demonstrate that cultural typologies can be established, typologies that, according to Jurii Lotman, become structures of texts (cf. Lotman, "The Content and Structure of the Concept of Literature", PTL, vol, 1, no. 2 (1976), 339-56).

[140] The Stone Angel, NCL 59, (Toronto, 1968).

[141] W.H. New, "Introduction", NCL 59, p. viii.

[142] Thomas, p. 74: the Biblical parallelism functions as a kind of thematic determinism.

[143] A Jest of God, NCL 111, (Toronto, 1974).

[144] The Fire-Dwellers, NCL 87, (Toronto, 1973).

[145] A Bird in the House, NCL 96, (Toronto, 1974).

[146] Piaget, Structuralism, trans. C. Maschler, (New York: Harper, 1971). "There is no structure apart from construction." p. 140.

[147] See Frederick Garber, "The Autonomy of Consciousness and the Adequacy of the Imagination", Neohelicon 3, nos. 3-4, (1975), 27-50.

[148] The Diviners, (Toronto, 1974).

[149] The same observation is made by Barbara Hehner in, "River of Now and Then", Canadian Literature, no. 74 (1977), pp. 40-57.

[150] Garber makes the pun on Noble Savage, and he uses the terms pre-reflective and post-reflective to designate that which Eliade calls archaic and modern.

[151] For Garber the term post-reflective indicates modern man's need to discover self-sufficiency and personal autonomy through the creative imagination. One must find a timeless moment of existence by cultivation of subjectivity, a primary preoccupation with the Romantics. The observation aligns with Eliade.

[152] See Jessie Weston, From Ritual to Romance, (Cambridge, 1920); especially chapter two.

[153] Dorothy Van Ghent, The English Novel: Form and Function, (New York, 1961), pp. 245-246.

[154] See Princeton Encyclopedia of Poetics (1974), p. 12.

[155] Piaget, p. 5.

[156] Le Torrent, (Montréal: HMH, 1963).

[157] Pierre Pagé, Anne Hébert, (Montréal-Paris, 1965), p. 30.

[158] Pagé, p. 33.

[159] Gérin-Lajoie is also the author of the now classic poem, "Un canadien errant", a highly nationalistic verse which has been transformed into folklore through the medium of music.

[160] Casgrain was the presumed head of the so-called Ecole Littéraire de Québec.

[161] cf. Gérard Tougas, Histoire de la littérature canadienne-française, (Paris, 1960).

[162] The history of the so-called literary schools of Quebec and Montreal is recorded respectively in Archives des lettres canadiennes, Tome I, (Ottawa: PUO, 1961); Archives des lettres canadiennes, Tome II, (Montréal, 1972).

[163] Soeur Sainte-Marie-Eleuthère, La mêre dans le roman canadien français, (Québec, 1964), p. 67.

[164] I have previously examined the function of this imagery in "L'aliénation dans l'oeuvre d'Anne Hébert et de P.K. Page", (unpublished M.A. thesis, Université de Sherbrooke, 1970).

[165] I have previously examined the division of narrative structure in "Le Torrent: Translation and Commentary", (unpublished M.A. thesis, University of Alberta, 1970).

[166] Mystère de la parole in Poèmes (Paris, 1960).

[167] Les Chambres de bois, (Paris, 1958).

[168] "La vie de château" is the title of one of the author's most famous poems (in Le Tombeau des rois), wherein is described the dry, debilitating existence of the decaying and shut-up life of the seigneurie (Poèmes, Paris, 1960, p. 54).

[169] Denis Bouchard, Une lecture d'Anne Hébert, (Montréal, 1977), pp. 144-145. This book manifests the intention to be a definitive statement on Anne Hébert's mythic universe, but succumbs to Freudian analysis (Jung would have been more to the point), rather than being myth criticism. The book does reveal important information by establishing intertextual relationships between Hébert and Rimbaud and connections between Saint-Denys-Garneau's necrophilia and Anne Hébert's male characters. There is an annoying lack of bibliographic information.

[170] Kamouraska, (Paris, 1970).

[171] Jean Le Moyne, Convergences, (Montréal, 1961), third part, makes the same observation.

[172] Ronald Sutherland, "The Calvinist-Jansenist Pantomime", Second Image, (Toronto, 1971), pp. 60-87.

[173] Evidence of such dualism in other Quebecois authors is not difficult to find. Its most powerful exposition is the poetry of Emile Nelligan. But its most eloquent expression is perhaps Laure Conan's novel, Angéline de Montbrun, first published in 1881.

[174] Margot Northey, The Haunted Wilderness, (Toronto, 1976); especially Chapter Seven. Northey's conclusions about the so-called "psychological" gothic in Kamouraska leave a lot to be desired. There seems to be a confusion of ideas about the nature of the gothic, which by definition is an adumbration of a particular psychology. Kamouraska itself is not limited to psychological trauma, but elaborates the whole psycho-physical complexity of gothic.

[175] Les Enfants du sabbat, (Paris, 1977).

[176] Wolfgang Kayser, The Grotesque in Art and Literature, trans. U. Weisstein, (New York,1966), p. 188.

[177] Philip Thompson, The Grotesque, The Critical Idiom 24, (London, 1972), p. 11.

[178] Thompson, p. 27.

[179] Bouchard, p. 167 ff. Bouchard's interpretation of these two poles of conflict is to perceive their opposition as between

humour and seriousness. In very odd fashion, he equates the demonic laughter of the cabin and its ceremonies with life and healthfulness, and the exorcisms and rites of the convent with death and morbidity. Perhaps the distinction is imposed by Bouchard's critical method of searching for symbols of absolute opposition, a limited and shallow approach to the ambiguities and paradoxes in the author's works.

[180] Anne Hébert is following the descriptions of "possession" as they are recorded in the sources for Les Enfants du sabat as listed by the author.

[181] Bouchard, p. 173.

[182] Bouchard, p. 173.

[183] Bouchard, p. 183.

[184] Bouchard, p. 189.

[185] Bouchard, p. 181.

[186] Bouchard, p. 175.

[187] Survival: A Thematic Guide to Canadian Literature, (Toronto: Anansi, 1972).

[188] See The Malahat Review, no. 41 (Jan. 1977); subtitled, "Margaret Atwood, a Symposium", ed. Linda Sandler. This is an embarrassingly premature scholarly tribute to the author, who has yet to produce a major work, complete with photo album of the author from childhood to the present, with short remeniscences by other writers, no less, who refer to her as "Peggy"; followed by a list of the "Margaret Atwood Papers" at the University of Toronto. Two or three contributions produce valid analyses and insights, but the best is contained in the extensive bibliography.

[189] The Edible Woman, NCL 93, (Toronto, 1973); Surfacing, (Toronto, 1973); Lady Oracle, (Toronto, 1976).

[190] Jane Rule, "Life, Liberty and the Pursuit of Normalcy: The Novels of Margaret Atwood", Malahat Review, no. 41 (1977), pp. 42-49.

[191] Rule, p. 42.

[192] Rosemary Sullivan, "Breaking the Circle", Malahat Review, p. 31.

[193] F.R. Karl, "Enclosure, the Adversary Culture, and the Nature of the Novel", Mosaic, vol. vii, no. 3 (1974), p. 3. The action of going underground (burrowing) represents a conflict between utopia and dystopia; i.e., the problematics of surfacing and finding the universal solution. There are many associations to be made with Dostoevsky's Notes from Underground and Kafka's The Burrow.

[194] There is a note of irony in Joe's question, as it clearly recalls Frye's famous quizz on the Canadian psyche; one does not know if Atwood is being sincerely imitative or is imitating sincerity.

[195] Sullivan, points out the connection between Surfacing and Eliade's book on shamanism, p. 37.

[196] J. Cirlot, Dictionary of Symbols, (New York, 1962), p. 201.

[197] Bear, (Toronto, 1976).

[198] Piaget, op. cit., p. 13.

[199] Ronald Sutherland, "The Mainstream", Canadian Literature, no. 53, 1972, pp. 30-41.

[200] Northrop Frye, "Conclusion to Literary History of Canada", The Bush Garden, (Toronto, 1971), pp. 213-252.

[201] D.G. Jones, Butterfly on Rock, (Toronto, 1970); Margaret Atwood, Survival, (Toronto, 1972); John Moss, Patterns of Isolation, (Toronto, 1974); Laurence Ricou, Vertical Man / Horizontal World, (Vancouver: UBC, 1973).

[202] cf. Anton Popovič and F.M. Macri, "Literary Synthesis", Canadian Review of Comparative Literature, vol. iv, no. 2 (Spring, 1977), pp. 117-132.

[203] Ronald Sutherland, "Children of the Changing Wind", Second Image, (Toronto, 1971), pp. 88-107.

[204] Philip Stratford, "Kamouraska and The Diviners", Review of National Literatures, Canada Issue, vol. 7 (1976), pp. 124-125.

[205] Thematic typologies may exist, but they are not simultaneously typologies of structure.

[206] See Vinay et Darbelnet, Stylistique comparée de l'anglais et du français, (Montréal, 1966).

[207] See Piaget, pp. 3-16.

[208] Theme is also defined as structure or plot structure in the East European tradition of poetics (See Russian Poetics in Translation, vol. 1 (Leeds-Oxford, 1975). Theme is usually defined as meaning in the West; see also Ducrot et Todorov, Dictionnaire encyclopédique des sciences du langage, (Paris, 1972).

[209] Phrase borrowed from Dictionary for the Analysis of Literary Translation, by Anton Popovič, (Edmonton, 1976), p. 25.

[210] The Apprenticeship of Duddy Kravitz, NCL 66, (Toronto, 1969).

[211] Germaine Guèvremont, Le Survenant, eds. A.S. Mollica and G.P. Deslauriers, (Toronto, 1969).

[212] Georges Bugnet, The Forest, trans. D. Carpenter, (Montreal, 1976). The original Bugnet works are in Special Collections; however, the translations will serve my purpose, as they are freely available.

[213] Nipsya, trans. Constance Davies Woodrow, (New York, 1929).

[214] Leonard Cohen, Beautiful Losers, (Toronto, 1966).

[215] A translation by Desmond Pacey, "The Phenomenon of Leonard Cohen", Canadian Literature, no. 34 (1967), p. 18.

[216] Ernest Buckler, The Mountain and the Valley, NCL 23, (Toronto, 1961).

[217] Malcolm Lowry, Under the Volcano, (London, 1963).

[218] See Malcolm Lowry: The Man and His Work, ed. George Woodcock, (Vancouver, 1971).

[219] See D. Benham, R.H. Costa, B. Wood in Canadian Literature, nos. 44, 62, 70 respectively.

[220] See David Markson, Malcolm Lowry's Volcano, (New York, 1978).

[221] See Anthony Killgalin in Canadian Literature, no. 26 (1965).

[222] A. J. Pottinger in Canadian Literature, no. 67, pleads for a literal reading of Lowry's novel, devoid of mythic, symbolic and allegorical references in an attempt to isolate an "objective text" unreference by any subtext.

[223] There are also associations here to be made with the poetry of Wm. Blake and the verse of Edward Lear.

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